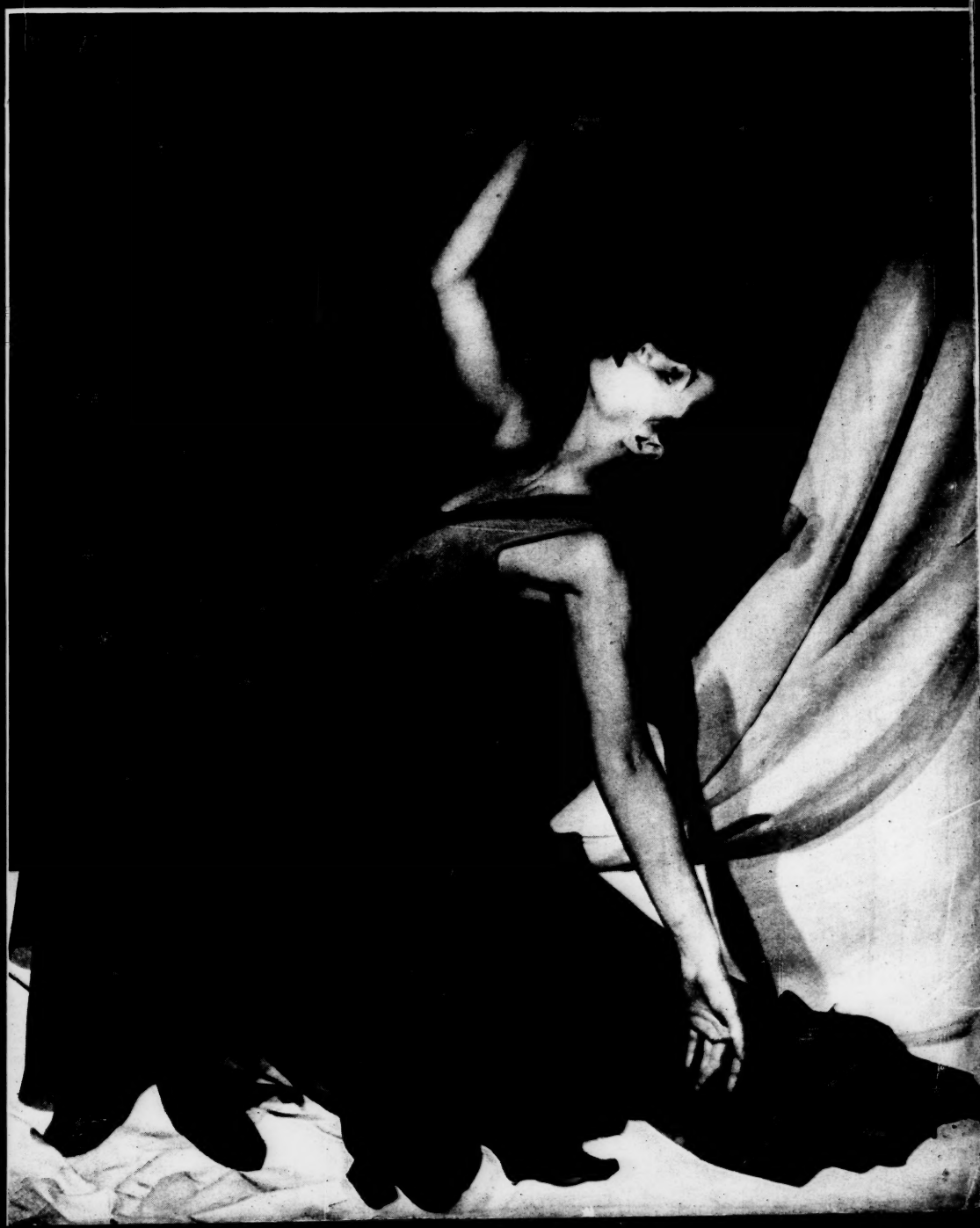
THE AMERICAN DANCER



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Teachers who have been attending Jack Manning's courses for the past three years, know that for novelty ideas and practical, teachable material there is nothing finer. Teachers who have never attended one of these courses owe themselves this unparalleled experience—it not only means material that will be invaluable for recitals (Jack Manning routines* are always hits—just watch the reports of other teachers!) but they will derive an inspiration which will carry through the season.

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The work Mr. Manning has prepared for teachers all over the country had its test today in New York City. It is inspiring in its newness and novelty effect, and I am sure it will make the planning of the recitals easier.—Florence Armour-Rooks.

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After many years of material buying I always come back for the new editions. This year proved the "Buy of all time." The '37 edition is Jack Manning material at its best. His new material will bear me out.—Natalie Titus.

For variety and originality, your numbers rank first. Had excellent success with your numbers last year. Thank you.—Joan Voorhees.

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I enjoy work with Mr. Manning and get more out of his teaching than any other teachers course I have ever attended.—Marion Howell.

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There is no end to Mr. Manning's cleverness and originality—I wouldn't miss any of his courses and haven't for eight years.—Jane Potts.

It certainly is a grand course. Well worth attending. Mr. Manning's untiring energy and patience is almost unbelievable.—Marjorie McDermott.

SEE PAGE 3 FOR FURTHER DATES

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The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

Disguising Art As Entertainment

Harrison and Fisher Have Found a Formula for Success

by **JULIAN MITCHELL**

—Candid photographs made expressly for THE AMERICAN DANCER by ANDRE LA TERZA.

RUTH HARRISON, ALEX FISHER *and his brother* RUDY *with Linda, the dog, in Fisher's beautiful modern apartment*

Donning a neat little apron, the Follies beauty busied herself over the stove

HARRISON AND FISHER, dance stars of the *Ziegfeld Follies*, are not, in the strict sense, a "Dance Team." They have both had careers as ballet people. Both have starved for *art* in America. Because they were both inclined to desire good things in life, things only money can buy, they deserted art some years ago to enter the commercially successful entertainment field as a dance team.

Under existing conditions the true artist in America continues to remain the beggar, while entertainers receive fabulous salaries. As a people, Americans want to be entertained and if art can be administered in small doses in the name of amusement, audiences will accept it without rebellion. The fault lies, as Harrison and Fisher demonstrate, in the shortcomings of the artists themselves, and not entirely in the American audiences.

We visit the luxurious modern apartment of Alex Fisher overlooking Central Park to learn more about artists and audiences. At two o'clock in the afternoon we are swiftly lifted into the clouds. Alex greets us in pajamas and dressing gown. We are just in time to breakfast with this slender, dark-eyed cavalier of the dance. Over the coffee cups he tells us something of his past, present and future.

"My father was General Alexander Fisher, an officer of outstanding accomplishments in the Czechoslovakian Army. He wanted me to become an officer and consequently I was sent to a military school at an early age."

A young, good-looking lad entered the room. He was introduced as "brother Rudy." With him came Linda, a likeable, stream-lined greyhound, who immediately concentrated all her attention upon the breakfast table.

"Rudy and I, like most boys in Czechoslovakia, had read about America. It seemed to us like a dream country. We decided to leave home.

"Our reading, though," laughed Rudy, "was largely confined to stories about tramps, Buffalo Bill and the Indians."

The two brothers ran away from home, journeyed through Berlin and

(*Continued on page* 37)

Coffee and scrambled eggs—and Linda resumes interest in the gathering

Back Stage with the Ballet Russe

An Informal Glimpse of the Dancers Behind the Scenes

—*by* ALBERTINA VITAK

BACK stage at the Russian Ballet! What words to challenge the imagination of the layman, words almost synoymous with Paradise to the balletomane! It is an adventure into another fantastic world! The atmosphere is positively electric with so many taut nerves. It is left to us to imagine the competition and even jealousy which must exist among the members of the company all striving for supremacy—the leading dancers to maintain their positions and the members of the corps de ballet waiting for an opportunity to step into big roles during emergencies. This keen competition is an incentive that keeps the dancers constantly on the alert, which is no doubt responsible for the brilliance of their work and the amazing improvement and development of the already famous ballerinas.

The metamorphosis of Irina Baronova in the several seasons since they first appeared in America, the greater fluidity in Tatiana Riabouchinska, the now mature artistry of Tamara Toumanova, the highly individual modern style of Nina Verchinina, the virtuosity of Alexandra Danilova, the last ballerina introduced by Diaghlieff, to name but a few of the artists, are only the result of much hard work. But they love it.

Let us see—a half hour before the rise of the curtain and already many of the dancers are "warming up" after having rehearsed all day. There is Danilova hanging onto a piece of scenery doing some *ronde de jambe*. Now it is apparent why her *ronde de jambe* are so perfect on the stage. It is interesting to note the different methods and exercises each dancer finds most efficacious to her own needs and style. It is the same with toe shoes, one dancer may prefer a brand new pair while another likes them "well broken in."

Here is Col. de Basil arriving faultlessly attired in evening dress. This friendly rather shy man, whose courage and artistic vision led him to form this great ballet company in the midst of a world-wide depression, and whose surprising hobby is automobiling (he has already miraculously escaped from three serious accidents) has made possible and given to the world of art the Symphonic Ballet, the most valuable addition to the dance in many, many years. All his life a balletomane, he started his first ballet company in 1920 in Geneva. Unsuccessful, still he did not admit defeat, but continued to present ballet in concert and in conjunction with opera from time to time. His idea to use very young ballerinas has proven to be an inspired one.

The great world-wide success of his ballet, now again evidenced by the ovation accorded the second company in Australia, are a tribute to Col. de Basil's astuteness. Pages could be written around his career.

But now the dancers, unconscious of their own glamour and seemingly oblivious to the excitement, are all assembled waiting for the first ballet, *Concurrence*. Amidst the flashing bulbs of photographers, some are seen practicing a few last

Top—COLONEL DE BASIL *in the background,* EUGENIA DELAROVA *in the fore*
Center—TOUMANOVA'S *mother puts the finishing touches to her famous daughter's costume as she waits in the wings*
Lower—OBIDENNA, TOUMANOVA *and* CHABELSKA *are the three figures in the foreground—Candid protography*—ANDRE LA TERZA

minute *échappé* or mentally rehearsing a difficult or new role as the first bars of the orchestra are heard. The dancers dash in and out of the wings. Verchinina, not in the first ballet, is practicing, mostly exercises, to limber her body. Her make-up, very exotic and weird at close range, contrasts oddly with her heavy wool sweater and tights (it is always draughty on a stage).

Every few minutes there is a burst of applause (it sounds like rain back stage) always accompanied by the exit of a breathless soloist or group. One can see only tantalizing snatches of the ballet in progress. Riabouchinska in street dress (she is not dancing at all tonight) is talking to David Lichine as he does barre work. Now, there is the sound of great applause—the first ballet is over. There is a rush for dressing rooms and a rush for scene change by the stage hands—excited orders in Russian and French by the stage managers. Then comparative quiet for a few minutes before the dancers reappear for the second ballet.

Again a few hurried *changement de pieds* or a shoe to be adjusted. Suddenly as if by magic the new *Symphonie Fantastique* is on. Toumanova waits in the wings. some detail of her costume being arranged by her mother, who is almost a head shorter than her beautiful daughter. Mama, slightly plump, could be a sister and it is plain to see from whence daughter received her beauty. Incidentally she is the last of sixteen mothers and even a few fathers who originally traveled with the company.

In the midst of all the bustle one ambitious corps de ballet girl is placidly doing her barre work and doing *grande battement* about as perfectly as it is possible to do them—body and knees rigid and finishing in perfect fifth position every time.

The quick changes of costume and scenery succeed one another without a hitch. Massine's excited commands in Italian to his valet can be heard. "Ira—pronto—pronto!" Now, the ballet is over, flowers are carried on to the stage and presented to various dancers. The rush for dressing rooms, and again the few moments of quiet except for shifting scenery which is a positive danger to life and limb of anyone not initiated into the mystical rites of backstage.

Again the dancers are reappearing for the last ballet, *Scheherazade*. Col. de Basil is on stage giving instructions to some of his dancers in the tense moments before the curtains part to disclose the colorful decor of Bakst and the beautiful choreography of Fokine.

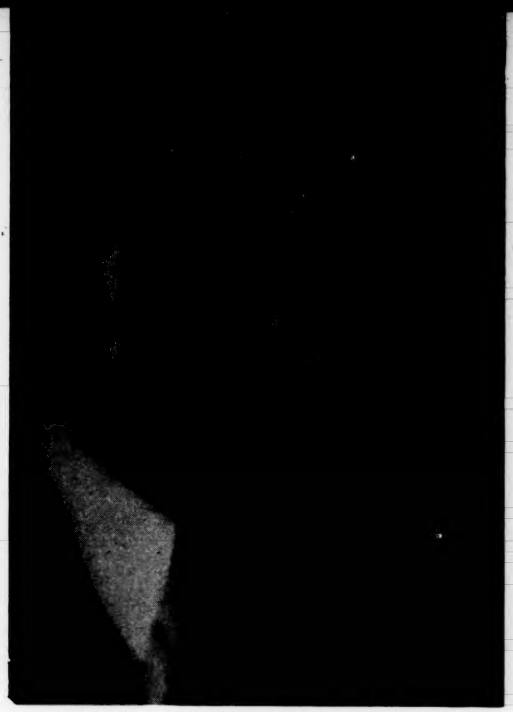
Almost immediately after the ballet is over there is a steady flow of balletomanes from the audience streaming into the forbidden and sacred realm of back stage. There is balletomane, Irving Deakin and his charming wife, daughter of Adolf Bolm, and even one proud mother leading her ten-year-old child in practice dress onto the stage where she is to have an "audition" for Massine! Groups of dancers begin to appear dressed for one fashionable party or another to which they are constantly invited. Danilova, very chic in a bright red tunic gown, looked lovely. Massine and his beautiful, vivacious wife, Eugenia Delanova, also being swept off to a party after a long day of rehearsals. What energy they must all possess!

The huge stage now cleared of all its gorgeous trappings looks almost dingy in the one small "work light." But the romance of the ballet is not dimmed even after a last tired dancer strolls over the stage and out the stage door. The atmosphere remains magnetic. After a few hours of darkness, it will begin all over again—tense nerves, color, brilliant lights, music, marvelous dancing—the success and glory of the ballet.

Top—MASSINE'S *reflection as he applies make-up in his dressing room is mirrored back to the photographer*
Center—YUREK SHABALEVSKY *makes up as he waits his call in the wings*
Lower—A trunk serves as the barre for LICHINE'S *limbering. In the background* BOROVANSKY, *in full make-up is also limbering*

THE GREEN TABLE: SATIRE ON A SATIRE

Performance Caricature from the Jooss Ballet. The First of a Series to Be Drawn for* THE AMERICAN DANCER *by Val Arms



JOHN MARTIN

The Modern Dance

1—Its Place in the Field

The First of a Series

by JOHN MARTIN

WHAT we have come to call the modern dance has within the last twenty years reached such a high degree of maturity and made itself so strongly felt in the fields of art and education, that it is strange how widespread is the lack of understanding of what it is and what it is trying to do. Even among those who work in other departments of the art misapprehensions abound, and out of them have grown many unfortunate animosities which tend to split the dance world into partisan groups in spite of their groundlessness.

Because there is nothing essentially antagonistic between the modern dance and any other type of dancing it would seem reasonable to believe that a clearing up of the misconceptions which surround it will automatically serve to eradicate most of the unpleasantness of the situation. It is the hope of this series of articles to do exactly that, by explaining as fully as may be possible in a limited amount of space the general place of the modern dance in the art as a whole, its historical basis, its technical basis, its æsthetic basis, and its potentialities as an educational medium.

There is perhaps no better place to begin than with that objectionable word "modern." It is completely inaccurate in its implications, is certainly not descriptive of anything, and must have been wished onto the type of dance to which it is now attached in very much the same way that the curse was laid on the Sleeping Beauty by some disgruntled godmother who was not invited to the christening. It has done no end of mischief, first of all by suggesting that the modern dance is something new, whereas as a matter of fact it is as old as the hills, as we shall see later. Along the same line, the word also has certain holier-than-thou connotations which arouse a natural resentment. It seems to boast of being exclusively up-to-date with all the latest gadgets and new-fangled devices, though actually the dance itself turns its back uncompromisingly upon novelty for novelty's sake, upon all efforts to *épater le bouregois.*

The modern dance makes no claim whatever to being an improvement on any other kind of dance, and has no thought of replacing or supplanting anything. It has arisen rather to supplement the other kinds of dance, to supply a type of activity which had been allowed to lapse in those generations which immediately preceded it, and to restore the wholeness of the art of the dance. Its growth has not been the result of organization and exploitation, with a view to establishing an industry or a movement, or by any deliberate or concerted means. It has come about quite naturally as the fulfilment of a need, felt rather than invented, and realized intuitively rather than by design.

There are, to be sure, fanatics among its adherents who claim that it is the only form of dance that has a right to exist, and that those who advocate any other form can, so to speak, never enter the kingdom of heaven. But this cultism is the fault of individuals and has nothing to do with the theory of the art itself, any more than the cult of balletomania has to do with the art of ballet. The genuinely orthodox balletomane is equally intolerant and with just as little reason; such biases are emotional and personal on whichever side of the question they may be found.

To allow a rivalry to exist between schools of thought which are trying to solve the same problem by different methods is healthy and understandable, but to foster such a division between schools of thought which are not even approaching the same problem is scarcely in line with common intelligence. Dividing into factions of balletomanes and modernists is very much like dividing into factions quarreling over the exclusive right to existence of day and night. Just as day and night are in no competition with each other but are both essential to the completion of the diurnal round, so the various styles of dance cover entirely different ground without overlapping by so much as a square inch, and are absolutely necessary to the existence of a whole dance art.

The three great departments of the dance art are as uncompetitive as they are indispensable to the complete picture. There are the spectacular arts of the theatrical dance, which include both the aristocratic branch of the ballet and the popular branch of what we sometimes call stage dancing—tap, step and exhibition dancing; there are the recreational arts of the ballroom and of the now all but extinct folk dances of the countryside; there is the expressional art of the unfortunately-named modern dance. From time to time one or the other of them steps out of its own boundaries and attempts to be something it is not, and the results are nearly always unsuccessful, however much they may strive to broaden and humanize the field in general. While close contact and mutual influence cannot fail to be healthy all around, any effort to deflect the stream of independent development into the creation of a single hybrid form can only mean deterioration and sterility.

It is the purpose of the spectacular arts to provide sensuous pleasure at the least, and beyond that to give æsthetic delight to those whose tastes are sufficiently cultivated to allow them to appreciate the niceties of style, of form, of the balances and variations of ingenious design. These are fundamentally virtuoso arts, concerning themselves with brilliance, precision, invention, and that cardinal quality of virtuosity, the effortless conquering of technical difficulties.

(*Continued on page* 28)

A Dancer's Immortality

—Must Be Earned On This Earth and by Gaining the Understanding of the Public, Says Paul Draper

by FRANCES H. CURRAN

DIAGHILEFF once remarked that a dancer began really to dance when he could contribute some fresh idea to his art. Until that point, however excellent his technique, he was merely an imitator, a "hoofer." Paul Draper, who is giving nightly performances in the Corinthian Room of the Hotel Pierre in New York, has opened a new vista in the field of dancing that not only establishes him as a dancer but marks him as one with a most interesting future. He has combined tap dancing with ballet, blended the modern with the classical, so that one is given a new importance and the other fresh variety and expression. His repertoire includes a dance to a Cole Porter lyric followed by a gavotte from the opera *Mignon,* and *Christopher Columbus* followed by the *Blue Danube.* As he swings and taps around the floor to the tunes of the famous Strauss waltz one feels new life and color in a by-gone favorite, as if once more people were dancing in the streets of Vienna.

By next season Mr. Draper hopes to have organized a troupe of his own and give a series of concerts in New York.

"I believe the lines and rhythm of tap dancing," he said, "as well as the sound effects can be definitely used in such ballets as *The Joys of Til Eulenspiegal, Jesu, Joy of Man's Desiring* and even *Scheherazade.* In fact, I have found that tap dancing is adaptable to any music that is good, from Bach to Gershwin.

Mr. Draper was born with "good" music in his veins. His father is Paul Draper, the singer, particularly admired for his interpretations of old German songs. His mother, Muriel Draper, was also a musician and a writer. Paul Jr. was born in Florence, where his father was a pupil of Isadore Braggiotti. Later they lived in London while he studied under Raimund von Zur Muhlen and became associated with the famous musicians of the pre-war period—Thibaud, Rubenstein, Bauer, Goosens, Ysaye. In her book "Music at Midnight," Muriel Draper relates a story of young Paul. One evening when Thibaud had been playing for them at a private party, more beautifully than ever before, they "found at the top of the stairs Paul Jr., red-gold hair standing up on his head, cheeks blazing pink from excitement. . . . No one spoke, and he came down into the room, saying, 'I've come because I heard such beautiful music.'"

Mr. Draper began dancing at what is considered old age by dancers. He was twenty when he left college and took up tap dancing "because it seemed an easy way to earn a living." Now at twenty-seven he is regarded as outstanding, although he says it was only two years ago that he found himself genuinely in love with dancing. From then on he has devoted himself to it as an art. He was educated to be a civil engineer, and it is not often that an engineer finds himself a dancer. The reverse is more likely to happen. After graduating from Loomis Preparatory School he joined a road gang near Woodstock, New York, and found himself quite happy, "particularly listening to one of the negroes in the gang sing the complete score of *Iolanthe.*" Persuaded that the future of such a career was rather limited, he entered Brooklyn Polytechnic Institute, stood it as long as he could, and then escaped to Greenwich Village to write free verse and study art and life.

"It took me six months to learn that these psuedo-artists to whom I had attached myself were existing on theory, too inept to earn a living, afraid to face the world and its criticism of their work. I finally coerced myself into learning something that would make me independent. Tap dancing seemed an easy, pleasant way of earning a good salary for a few hours' work at night. I soon discovered that even for as poor a tap dancer as I was it was a twenty-four-hour job."

Mr. Draper's first engagement was at the Paramount Theater, London, doing a tap dancing act that he describes as "fantastically bad."

"Ever since I've remembered that manager with astonishment and gratitude. The tolerance and patience of older people is amazing, and I only wish I could grow old faster so I might gain a little of it myself."

In New York Mr. Draper first performed at the Sutton Club, where he invented steps that "looked hard but weren't," but which drew unmistakable crowds. In 1934 he took part in a musical comedy, *Thumbs Up,* and was awarded a medal by the American Society of Dancers for his unique presentation of a tango done in taps. After an engagement at the Chez Paree in Chicago he once more returned to New York.

In spite of his uninterrupted series of successes Mr. Draper is a severe critic of his work and his aims. He believes it will take at least five years more of ceaseless effort before he can call himself a "good dancer."

"Then my audience will be my judge," he said. "I want to be a dancer the man on the street will understand. I could never feel that I was doing anything important if I only appealed to a hand-picked audience."

(*Continued on page* 40)

Photo by RALPH OGGIANO

PAUL DRAPER

Photo by ERHATES-MAHARADZE

IRINA BARANOVA, TAMARA TOUMANOVA, TATIANA RIABOUCHINSKA and ROMAN JASINSKY

In the De Basil Ballet Russe Production of Les Sylphides

THESE MA

Interesting facts about the professiona
the success of two of

On Your Toes

by CHAS. MERRIWETHER

RAY BOLGER attributes most of his success as a tap dancer to his ballet training and considers the latter most important to any ambitious hoofer.

TAMARA GEVA, Russian ballerina of the Imperial school, believes that the fault lies not in American dance talent of which there is a surplus, but in the fact that the American public is not yet culturally prepared for great and artistic accomplishment in the dance.

DEMETROIS VILAN, whose latest enthusiasm is aviation, has determined to become a licensed transport pilot.

DORIS CARSON has found that Broadway requires a variety of talents of its stars: the dancer must sing, the singer must act, the actor must dance.

DAVID MORRIS believes that professional dancers ought to follow the example of the professional actors in becoming more helpful and less critical toward their fellow artists.

TYRONE KEARNEY, the youngest member of the company, receives seven kisses for luck before each performance from Mother Kearney, who escorts him daily to Broadway from Newark, N. J.

DAVE JONES had his biggest thrill when Dwight Deere Wiman, producer of the present hit, signed him into the first *Little Show,* after seeing him dance in a vaudeville act at the Palace Theater.

BILL BAKER hopes one day to own a successful chicken ranch in California.

BETTY JANE SMITH, of Tampa, Florida, in one year became a member of the Fokine Ballet, a pupil of the American Ballet School, and a Broadway actress at the ripe old age of sixteen.

MORTIMER O'BRIEN has a twin brother and when he feels like a night off his brother has been able to take his place so well that no one suspected the substitution.

DOROTHY DENTON thinks the old fashioned ballet girl is dated, since tap and the modern dance are rapidly becoming incorporated in the American ballet.

BEAU TILDEN, an excellent swimmer, was for eight years Captain of the United States Volunteer Life Guards at Woodland Beach, Staten Island.

ALMA WERTLEY does not believe in putting all her eggs in one basket so she prepares herself for various careers by studying ballet, tap, dramatics and voice.

ROBERT SYDNEY believes that, if the W.P.A. Theater Project can be prolonged, a permanent National Art Theater under government sponsorship may eventually be developed.

MAY BLOCK studies ballet twice weekly with Michel Fokine.

Photo by LA TERZA

Backstage with the On Your Toes Company

HARRY PETERSON, quiet, philosophical "Pete," carries out the theory that "actions speak louder than words."

GLORIA FRANKLIN, youngest girl in the show, began her theatrical career at the age of four with her parents in *Hits and Bits of Broadway.*

HAROLD HASKIN, premier danseur with the Fokine Ballet in *Prince Igor* and *Sylphides,* uses his leisure experimenting with novel lighting effects and scenery designs for new ballets.

JOAN KEENA spent nine years dancing in Paris in as many Russian ballet companies and, needless to say, her practical professional training has given her technical superiority.

BASIL GALAHOFF started out to be a scientist, took a few ballet lessons and promptly deserted his scientific studies for a dance career.

EDWARD BRINKMAN is the proud father of an eight months old daughter, who, he claims, shows every promise of one day being the world's greatest ballerina.

URSULA SEILER occupies her off hours swimming, playing tennis and as a spectator at all the major sports events.

VALERY STRESHNEV is a former ballet man of the Chicago Civic Opera, a Batchelor of Science, a linguist and an expert chemist.

JILL CHRISTIE began her dance studies at the age of three, continued her training at the Chalif School under Vecheslav Swoboda and is still working hard to perfect her technique.

HENRY DICK has hobnobbed with royalty, had a real prince for a school chum and lives now in one of the exclusive Long Island social colonies.

DOROTHY THOMAS and her sister Peggy are both expert pianists, indulging in recreation of an artistic nature. They are descendants of a long line of famous aristocrats.

RUSS MILTON is noted for his excellent make-ups, his winnings at cards and his pugilistic inclinations.

DAVENIE WATSON works toward a future in dramatic accomplishment, for to her the dance is but a stepping stone to a motion picture career.

GEORGE YOUNG for four years served as a special Deputy Sheriff of Los Angeles County, California, excellent practical training for his present part as a stage policeman.

ELEANOR FIATA, a product of the Chalif School in New York City, was a "wonder-child of the dance" in the acrobatic style.

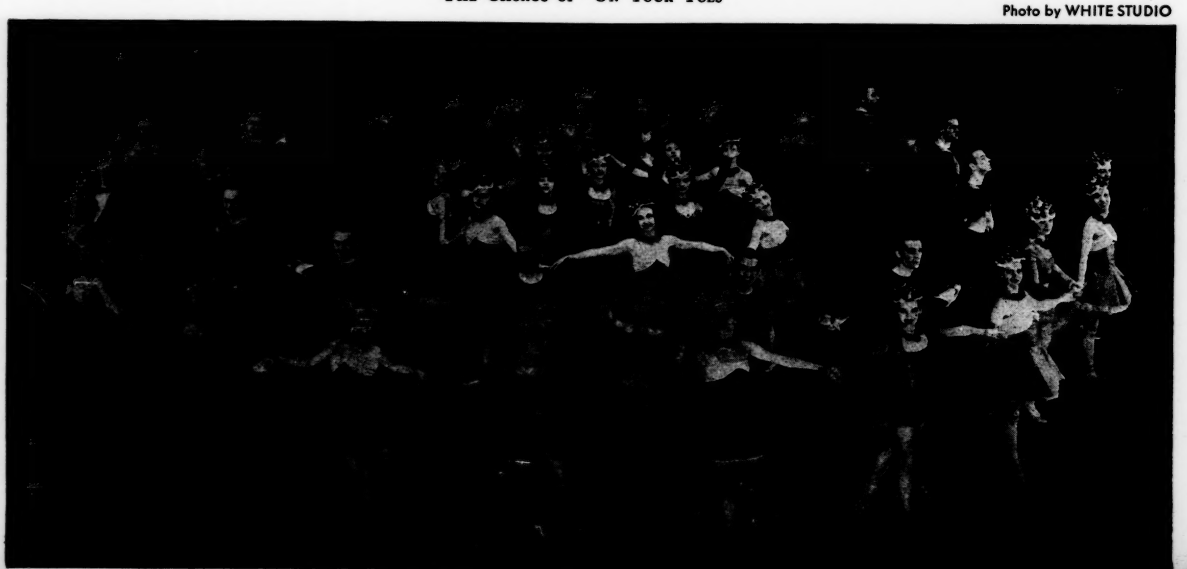
JACK QUINN, whose "New Orleans" roof garden and penthouse is a New York showplace, is planning a performance of classical dances to classical music upon a tight-wire.

FRANCES NEVINS advises everyone interested in a dance career to stick to it, without inter-

(*Continued on page* 37)

THE CHORUS OF "ON YOUR TOES"

Photo by WHITE STUDIO



IAKE A HIT

essiona[l] dancers whose talents are contributing to two of Broadway's favorites—

White Horse Inn

by PATRICIA BONNYBOAT

FAVORITE sport of the chorines: Fluttering in the wings during the Waiter number and making horrible faces at the boys.

Most all of the boys in White Horse Inn have curly hair and the girls are just *dying*. Cupid is weary of taking pot shots.

Famous words of ERIC CHARRELL, the beloved director, "*Do* somesing!"

Those costumes the toothsome Dairy Maids clink on-stage with in the Cheese number only weigh thirty pounds. And Earl Carroll was out front the other night and saw his former beauties under all *that!* Tsk! Tsk!

KITTY CARLYLE is making an Afghan. She hangs the yarn box out over one arm and crochets all over the place.

Every time he slides into the wings WILLIAM GAXTON goes around and around among the pretty chorines, giving samples of perfume from his shop. Of course *one* sample isn't enough, you've got to have eight at least to make up your mind.

Funniest sight in the show: BILLY HOUSE all swathed in his nice woolly winter underwear making a complete wing change. But with three hundred in the cast, you can't help peeking.

There are very few disagreements among the large cast of White Horse Inn. The girls settle it with one slap and the boys hie themselves to a back lot and put grease paint over a black eye.

At the cocktail party given for the noted French movie star the other afternoon, the only ones inebriated were certain *uninvited* actors who snuck in on the tag end and swiped drinks.

Were all the Chorines gurgling fit to kill the night DICK POWELL and JOAN BLONDELL came backstage and had their pictures took. Gosh! We nearly fainted! And the funny part of it was that they looked just like they do on the screen.

All religions are represented in the cast from Mormonism to Allah.

A College Professor would be surprised to note the number of college graduates in the cast.

The children in the cast gave a Halloween party and played post-office with BUSTER WEST.

Where do those sturdy Tyrolians spend their time now that Central Park offers the only climbing ground? They journey out to Long Island, to a friend's home and there they meet the girls and have the fun with the beer and all. In Central Park they only feed the ducks.

Yes, the German boys *do* like American girls, very, very much, their attack for acquaintanceship being rather breathless and awe inspiring. They do not go around saying "heil" all the time. They say, "hello darling."

The other night, in the Spade number, one of the spades parted company with the party of the first part and left the chorine sitting flat. The five other girls in back of her giggled so heartily that they all fell off too, which wasn't professional but couldn't be helped.

BETSY BERKELEY is 16 years old and she made up her mind to become a dancer while attending the performance of the picture *Broadway Melody* way down in Seguin, Texas. She came to New York at the age of fifteen and studied dancing at the Alviene School of the Theatre and soon afterwards landed her first job at the Hollywood Restaurant. She danced there for a year and answered a call for dancers in *White Horse Inn* and was immediately chosen. She is chock full of ambition and expects some day to be a great dancer.

GEORGINA YEAGER remembers that even as a child she would improvise little dances whenever she heard music, however, it was not until she was asked to join the professional group of her dancing class that she gave serious thought to a professional career. She finished high school in June and had an opportunity to enter Hunter College in New York City but feeling that her interest really lay in the theatre she gave up the idea of a college education and devoted all her time to job hunting. Her first dancing role is the one she holds now in *White Horse Inn*. She is eighteen years old and is anxious to study more dancing. Her ambition is to be a specialty dancer in Broadway musical comedies.

At the tender age of two years HELENE DERNELL's mother put toe shoes on her and decided that her daughter was going to be a second Anna Pavlova, but as Helene grew older she took matters in her own hands and hitched her horses to another star, ELEANOR POWELL. She studies tap dancing and her greatest ambition is to be starred in a Broadway revue. She has appeared in the chorus of several musical comedies and was the understudy to BETTY JANE COOPER in the *Scandals*. Her other ambition is to be happily married and says she expects to achieve that most any day now.

MARY SUTHERLAND is a college graduate and has taught archery, dramatics and dancing in a North Carolina college. On her first journey to New York she made it on a dime, hitch-hiking from Boston. Once she flew from New York with a party of game hunters to a little town located on a sand pit one hundred miles out into the ocean. She was there during a terrible storm when the ninety inhabitants were forced out into the waves of the sea which completely covered the bar. Mary came to New York the second time with only fifty dollars and tried every trade from washing dishes up. She finally opened a dancing school in Brooklyn but left it shortly to travel with a dance group. She later worked out an act of her own. She has a passion for comedy hats or any hats at all and is always ready to own a few. At present she is the understudy to MELISSA MASON, the eccentric dancing star in *White Horse Inn*. In her spare time she writes magazine articles.

WILLIAM PILLICH hails from Pittsburgh where he has conducted his own school for the past six years. He decided to come to New York this summer and have a fling at musical comedy and he landed a job in *White Horse Inn* after being in New York several days. He attended the University of Pittsburgh and taught both tap and ballroom dancing in the school. He also directed a number of their amateur and professional shows. Bill Pillich is very ambitious and can be found any day taking the two morning classes at Daganova's.

JACK BARNES tread the boards of the theatre for the first time at the age of nine in a play with EDWARD EVERETT HORTON called *The Gypsy Trail*. Since then his entire interest has been in the theatre and especially in dancing. In recent years he has appeared in *You Said It, Face the Music, Of Thee I Sing, As Thousands Cheer* and *White Horse Inn*. He worked for one season with Charles Weidman and his chief interests lie in the modern dance. His hobby is wood carving.

JULES MANN is from Brooklyn, N. Y., and is a graduate of the Franklin K. Lane High School. He ushered at the Center Theatre during the entire run of *The Great Waltz*. He tried out for a dancing part in *Jubilee* and was chosen out of one hundred applicants. *White Horse Inn* is his second show. He was a swimmer on the F. K. Lane crew

(*Continued on page* 32)

WILLIAM PILLICH *and* MARY SUTHERLAND

Photo by ANDRE LA TERZA

Photo by ANDRE LA TERZA

DEE FARRELL *in one of the Wine Costumes*

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

NEW YORK CITY is to have what is purported to be the first Inter-Collegiate Ballroom Dancing Contest ever attempted. Starting on November 13, the semi-finals will be conducted once a week for five weeks. On the sixth Friday evening, the finals will take place and three winning couples will be awarded prizes totalling five hundred dollars. The rules of the contest are exceedingly simple. Each and every entrant must be a regularly enrolled student at any of the many colleges in and around the city. Five judges have been selected to officiate, one each week for the semi-finals. On the night of the finals, however, the entire staff, including A. J. (Gus) Weber, Dart Thorne of the Evelyn Hubbell School, Thomas E. Parson, Arthur Murray and Russell Markert will share the responsibility in designating the Metropolitan area's Collegiate Champions.

The Hotel Commodore, scene of at least one National Convention of dancing teachers, is responsible for this latest effort to make the public a bit more ballroom dance conscious. Mal Hallet's Orchestra, long time favorite with the younger element of ballroom dancers, will supply the musical accompaniment to which the contestants will demonstrate their terpsichorean ability to the satisfaction, we hope, of a group of judges fully representative of the dance profession. We also hope that the outcome of this affair will equal the carefully laid plans to make of it a truly bona fide amateur contest.

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On several occasions this department has strenuously advocated the setting up of a standardized technique for the teaching of ballroom dancing, similar, in effect, to the acknowledged basis on which tap and ballet is presented by the various conventions and normal schools. The answer has been, up to now, that the teachers are *not* interested in anything but *material,* and that a demonstration designed to present solutions to teaching problems would not be well received. That this attitude is not wholly representative of the majority of progressive teachers was proven at a recent session of the Dancing Teachers Business Association of New York, when ALBERT BUTLER held the attention of more than a hundred members for well over an hour with a demonstration of *technique* alone. *And these teachers had been warned ahead of time as to exactly what was in store for them!* During this period Mr. Butler demonstrated the inadequacy of those time-honored phrases such as "relax, you are too stiff!" "be careful—don't overbalance," "you must strengthen your lead," "your steps are too jerky" and a dozen other old favorites. He also explained *why* these faults exist in a pupil and *how* they could be overcome.

In upholding the absolute necessity of a more precise understanding and practice of a definite and tangible basis on which can be taught the blending together of the movements of two bodies in close contact, Mr. Butler stated emphatically that:

"The pleasure we derive from dancing with one partner as compared with another is in proportion to the skill with which one or the other employs the principles of balance, weight transference, and coordination of body movement. Leaders in every sport, such as Tilden in tennis, Owens in running, owe their wonderful style and success to adherence to certain basic principles of movement as applied to each particular and definite need. Yet in ballroom dancing, where the harmonious movement of *two* people is involved, thus rendering a technique even more essential and more logical than for any other sport, *no definite technique of movement has hitherto been acknowledged.*"

Asked to give his opinion as to why the ballroom profession was, seemingly, slow in recognizing the importance of teaching body movement as well as steps, Mr. Butler replied:

"This is due mainly to the teacher who is content to let well enough alone, particularly those who, in presenting a kaleidoscopic panorama of the dance to their pupils, ignore the real art of social dancing."

It has always been this observer's opinion that, if presented interestingly enough, the technique of body movement *will* be accepted by the majority of progressive teachers; also, that it can be logically assumed that ballroom pupils will react in the same manner. It has also been our opinion, along with that of others, that it was but little short of ridiculous to assume that ballet technique was, in itself, sufficient to produce the results desired in ballroom dancing. Relatively, the following statement was made in these columns in October 1935:

". . . the consensus of opinion was that . . . ballroom dancing, fundamentally, had very little in common with ballet technique, and that its study was a thing entirely separate from other forms of dancing (ballet and tap). It has long been said by many that ballroom dancing is based on the ballet. Now the question arises as to what part of the ballet technique is used to harmonize, or coordinate the movements of two bodies, which will result in the complete relaxation of one body to another's in close contact. . . . Ballroom dancing is the only form of dancing which requires this utter and complete blending together (of the movements of two bodies) which makes possible a spontaneous and unconscious gesture on the part of the person being led. The ballet master will probably assert that all dancing should be of a spontaneous movement. True, but the ballroom dancer does not execute his movements with that rehearsed spontaneity so necessary in completing a set routine of ballet or tap. It is this unrehearsed spontaneity, or 'ad libbing' in unison, that tends to make ballroom dancing itself technically different from the other types."

Photo by ANDRE LA TERZA

JOSEPHINE DE NATALIE *and* ALBERT BUTLER

Offered this month are ballroom combinations by EDNA ROTHARD PASSAPAE and ALBERT BUTLER. Hope you like them!

●

ELEMENTARY FOX-TROT
by ALBERT BUTLER

Abbreviations—R for Right Foot; L for Left Foot; S for Slow; Q for Quick; C B M for Contrary Body Motion; L O D for Line of Direction.

COUNT		TIME
1-2	L Forward	S
3-4	R Forward	S
5-6	L Forward	S
7	R to side, slightly forward	Q
8	L closes to R	Q
1-2	R forward	S
3-4	L forward	S
5	R to side, slightly forward	Q
6	L closes to R	Q
7-8	R Forward	S
1-2	L Forward	S
3-4	R Forward, ¼ turn to R with C B M	S
5	L to side on L O D	Q
6	R closes to L	Q
7-8	L back toward center of room	S
1-2	R back, turning left with C B M	S
3	L to side on L O D	Q
4	R closes to L	Q
5-6	L Forward, turning to L O D	S
7-8	R Forward onto L O D	S

●

INTERMEDIATE FOX-TROT
by ALBERT BUTLER

COUNT		TIME
1-2	L Forward	S
3	R forward, turning R, use C B M	Q
4	L to side, turning R	Q
5-6	R back to L O D, passing L and finishing ½ turn	S
7	L back — Turning	Q
8	R to side — Right to face center	Q S
1-2	L Forward to face center of room	S
3	R to side on L O D	Q
4	L closes to R	Q
5-6	R back, turning L slightly with C B M	S
7-8	L back, turning to L with opposite C B M	S
1	R to side	Q
2	L closes to R	Q
3-4	R forward into L O D turning R with C B M and starting continuous semi-pivot to R	S
5	L to side, turning	Q
6	R closes to L	Q
7-8	L back on L O D	S
1-2	R ½ turn to face L O D	S
3	L to side	Q

(*Continued on page* 43)

Photo by NISHIYAMA

EDWIN STRAWBRIDGE
As Pinocchio in the Ballet of the Same Name

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

Jooss European Ballet—Alvin Theatre—October 17.

The dance season started importantly with the return of the Jooss Modern Ballet. The opening program was made up of four ballets —*Ballade, Johann Strauss Tonight, The Big City,* and the feature of the performance, *The Prodigal Son,* seen for the first time in New York.

Built on the well known Biblical legend and presented in several big scenes to music by Cohen, musical director for Jooss, *The Prodigal Son* is at times visually and dramatically a beautiful ballet. There are several powerful moments, notably the first scene—The Departure—in which Kurt Jooss makes his only and regrettably short appearance as the father. Notable, too, is the scene of the revolt of the hero and his pursuit by the mob; also, the last scene—The Return. While it does not come up to the high standard of *The Green Table,* that masterpiece of dance dramas, *The Prodigal Son* is a worthy addition to the Jooss repertoire.

Elsa Kahl gives a sensitive portrayal of the mother, with great beauty of line in all her movements. The subtle miming of Ernst Utoff as the evil stranger, noteworthy for restraint, was fine accompaniment through most of the action of the ballet. The best contribution of Rudolf Pescht, as the son, was in his return home, leaning on a staff with which he performed some highly original and very difficult figures. He has good elevation, though at times there is a lack of tension, which prevents it from being really thrilling. His pantomime is dramatic and sincere, but marred when he walks, very precisely, with his feet turned out. A dancer must know how and when to walk simply and naturally. Also, Mr. Pescht must not smile so broadly—his joy should be expressed in a more spiritual manner.

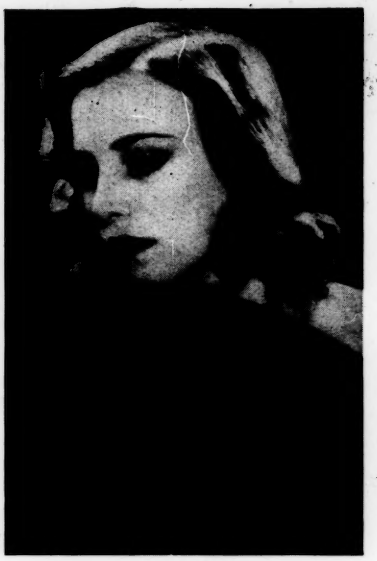
Ballade—music by Colman—is a charming little dance drama, choreographically perfect. Its whole story is given in the programmed note "The Queen sent a poisoned bouquet to the young Marquise who had been favored by the King's attention"—which note, I hasten to add, was but a verification of the action.

The introduction last month of ALBERTINA VITAK *as* THE AMERICAN DANCER'S *new dance critic was hailed with enthusiasm as evinced in countless letters which poured into this office. Readers are delighted to know that now all of* THE AMERICAN DANCER'S *criticisms will be written by critics who know the dance from a technical and practical standpoint, and not merely by balletomanes or others who might have a flair for writing.*

In this connection we want to point out again that THE AMERICAN DANCER *is the only magazine offering this type of review. With* DORATHI BOCK PIERRE, *a former dancer and now a prominent lecturer on the dance covering California's dance events, our readers are assured an intelligent and comprehensive picture of what is going on on the concert stage.*—EDITOR.

The Big City—music by Alexander Tansman—remains one of the best of the Jooss ballets for novelty and style, although several changes have been made. Hans Zuelling, the most talented of the male dancers, is excellent as the young workman. The second scene—The Workers' Quarters—showing the children at play, and their mothers, is imaginative and outstanding in its simplicity of movement. It was danced and mimed with eloquence. But the jazz itself must here come in for criticism. America has seen such marvelous jazz that this seems rather naïve and puerile. It was too realistic to be impressionistic, and not good enough to be authentic, though its recurrent use in creating the atmosphere of a city is certainly successful.

For sheer beauty of plastic composition, the prelude—Four Souls in Love—in the ballet *Johann Strauss Tonight* was the high spot of the entire performance. The exquisite execution of Noelle de Mosa, Hans Zuelling, Rudolph Pescht and Atty Van Den Berg created as lovely an exhibition of ballet as I have ever seen. The rest of the ballet was merry, if not always clear, with a play for humor not all of which was clever.



ALBERTINA VITAK
Dance Critic

All ballets are by Kurt Jooss, justly recognized as one of the too few leading choreographers. The development of his ideas is usually clear and well pointed. Most of the dramatic scenes and group movements create thrilling and beautiful tableaux; and this is the type of choreography in which he excels. What I must criticize is his tendency toward too much allegro dancing. For example, in *The Prodigal Son* the meeting of the son with the young queen provided a perfect reason for a more romantic and symbolic treatment—especially in view of the fact that the son had just finished a solo entirely allegro. But no—they leaped and leaped, with no particular symbolism or conviction, which tended to make the ballet seem over long.

Also, from the standpoint of ballet technique with its unlimited steps—on which most of the movement is based—there can be no excuse for the dearth of steps and combinations of steps which is evident in all of Jooss's ballets. There is an almost dangerous monotony of *assemblé, ballonné* (especially *ballonné*!), *pas de basque, saut de basque, fouetté sauté,* and a very generous amount of *grand rond de jamb en l'air* (the pet movement of modern dancers). The meaning and effectiveness of any step, however lovely, is lost by too much repetition.

Most of the principal dancers are obviously ballet-trained, but some of the members of the corps de ballet less so. The dancing on the whole is light and graceful, though one could occasionally have wished for a more expert execution of the numerous ballet figures, particularly in *Johann Strauss Tonight.* And, how much more effective and brilliant many of the steps and poses of the girls would have been if they were danced *sur les pointes,* especially by the lovely Miss Noelle de Mosa! It seems a pity to wholly discard the brilliance that point work adds, in the effort to create a modern effect (or to free the dancers from the limitations imposed by classic ballet—as they like to think of it), when so much of the choreography is in traditional classic and romantic ballet style.

BALLET CARAVAN IN PROMENADE
Photo by GEORGE PRATT LYNES

For Jooss's direction, the finished interpretation of the actor-dancers, the understanding accompaniment by piano, the exceptionally good lighting, the beautiful costumes, and the evidence of impeccably good taste in everything—for all this, no praise is too great.

Of his aim, and the aim of his company, Kurt Jooss says: "Our art is not for the privileged few—it goes beyond—much higher—we would reach all people." I think they do.

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Willem Van Loon—Barbizon Plaza Hotel, October 19.

With a short program of what was announced as character dances, Willem Van Loon made his debut in the recital field. Actually, the numbers would have been described more correctly as monologues containing movement, for what Mr. Van Loon did was not really dancing but rather a portrayal of his impression of dancing.

His ideas are original; the material is clever, and it is amusingly, if not perfectly, presented. The number *If We Had a Dancer for President* was the most successful. In it Mr. Van Loon actually succeeded in looking like Roosevelt, Hitler and others as he leaped and gestured madly around the stage. Another number, *Audition,* with a deft, satiric touch given to different dance styles, was good, though I fear that it is not stage material except for an audience composed entirely of dancers or for a studio recital.

Mr. Van Loon has a genial personality, but he should improve himself in the various schools of technique and the use of castanets before he wants to be classed as a dancer.

●

Lasar Galpern—Chamber Music Hall, Carnegie Hall, October 18.

To mark the 20th anniversary of his career as ballet master and dancer, Lasar Galpern presented a short program of Hebrew dances. With a rich background of training under Legat, Nijinska and other famous teachers of the Russian Imperial School, as a graduate of the Moscow Rhythmical Institute and with a successful career throughout Russia and Germany, including the leading role in the Reinhardt production of *Sumurun,* Mr. Galpern came to America a few years ago to dance in Radio City Music Hall.

It is to be regretted that he chose to limit the thematic material of his dances at the Chamber Music Hall exclusively to the Hebrew. As a result, the program tended slightly toward monotony in mood, although the dances individually were rather interesting.

Mr. Galpern danced forcefully, with humor and knowledge of his subject, using his hands and arms eloquently. Most liked was a Chassidic religious dance. Another, *Hebrew Dance,* contained some good choreographic patterns.

Mr. Galpern was greatly handicapped by very poor lighting and the smallness of the stage—defects which are bound to detract from the quality of any performance, no matter how great an artist a dancer may be. I feel very strongly that a dancer cannot be too fastidious about everything pertaining to his performance. Mr. Galpern was assisted by Sylvia Marshal, pianist, and Sodor Jenett, violinist, both of whom played solos.

●

Harry Hamilton assisted by Wana Williams —Guild Theatre, October 18.

Harry Hamilton came out of the West to make his bow to New York audiences in a program of dances at the Guild Theatre. There was great variety in the numbers, ranging from such themes as *Prayer* and *Soul Cry* to humorous studies, such as *Juba* and *Waldo* (Little Waldo off for his violin lesson!).

All of the dances were created by Mr. Hamilton, probably with Kreutzberg in mind. He avoids the grotesque or ugly, keeping to the lyric, more decorative and rather theatrical style. Though some of the dances were light little nothings, they were well presented. Those which displayed Mr. Hamilton's talents in mime were especially liked by the audience, in spite of his habit of overacting at times.

Mr. Hamilton is of the modern school, with a little ballet training tucked in somewhere. Young, agile, personable, he dances with assurance and good sense of rhythm. He was assisted by Wana Williams, also young, agile and personable, who moves beautifully, even if her pantomime is somewhat of the pout-and-pucker variety. She contributed several solos, the best of which was *Maelstrom of the Mind,* a flowing enchainment of fast rhythmic motion. Their numbers together were graceful. In fact, I believe Mr. Hamilton is even more graceful than his partner!

●

Col. W. de Basil's Ballet Russe de Monte Carlo—Metropolitan Opera House, October 30.

Much heralded and eagerly awaited by balletomanes and musicians alike, because of the acclaim and controversy it aroused on its first presentation in London last summer, *Symphonie Fantastique,* to music of the same name by Berlioz, was presented at the Metropolitan Opera House by the Ballet Russe.

One of the most ambitious and spectacular of the company's works to date, it is presented in five opulent scenes with beautiful décor and exquisite costumes by Christian Berard. It follows the story, said to be autobiographical, which Berlioz himself wrote: A young musician of unhealthy and sensitive nature, unhappily in love, takes opium and falls into a deep sleep, filled with nightmarish and fantastic dreams, through which the recurring vision of his beloved appears. His vain pursuit of the loved one, his imagined murder of her, his being led to the stake, and the presence at his own funeral—all provides perfect material for the dramatic and logical development of a ballet. Surely, there can be no doubt as to the composer's intention as described in his own words and revealed in the torture and despair written into his music. I may even say it is probable that Berlioz never dreamed of so beautiful and understanding an interpretation as that given to it by Massine. To the side of the balletomanes I cast my opinion that symphonic music can be successfully used for the ballet. Why not? If it is good music, surely it loses nothing by visual interpretation. All thought is said to be a series of mind images and pictures—then, why not Massine's? True, every living and thinking person has his own individual reaction to music or any work of art. It is therefore argued against the use of symphonic music for ballet, that what is one man's mental image, as he listens to music, is not another's. Even so—why not consent to seeing, and perhaps enjoying, another man's interpretation, especially if he has anything so artistic and imaginative to show as that which Massine paints for us?

The movement of the Berlioz Symphony, the third scene, In the Country, is the most beautiful and successful part of the entire ballet, the surrealistic treatment almost hypnotic in effect. The lovely pastoral *pas de deux* of Nina Verchinina and George Zoritch the Young Shepherd in unusually woven designs danced against the accompaniment of the moving figures in the background is gloriously composed. I look forward with pleasure to another performance of this scene especially.

Some of the finest spots of the ballet were in the opening scene when, with the first appearance of the visions, the musician's dream begins. The brilliantly complicated choreographic designs, the use of splashes of vivid color, the illusion of his beloved as a fixed idea of melody, the shafts of strong white light weirdly accenting the scene—altogether produced a spectacular effect, to say the least.

At the risk of seeming audacious, after having seen only one performance of so important a ballet, I feel that there are some points open to criticism or discussion: A slightly false note is the too immediate appearance of the visions after Massine's swallowing of the poison. If even a few moments were allowed to elapse, to suggest the passage of time, the dramatic effect would be greater.

In the fourth movement, the Procession to the Stake, the tragic climax of the ballet and of the music, is at times uneven. The dramatic power is weakened by a rather musical-comedy treatment of the judges. They enter in a double line, in very lively dance figures with touches of humor. In the swirling and flapping of the skirts of the judges' gowns there is no solemnity, no suggestion of the seriousness of their decision. Even to a distorted, crazed mind, I doubt whether the judges would appear humorous.

In the final movement, I did not like the devils hiding behind the monks, to be revealed as the monks moved away—a too obvious trick, unworthy of Massine. But for expressiveness of movement, with the witches, the ghouls, the monsters and so forth, this scene was startlingly successful. Every finger and every limb was brought into rhythmic play—no man was on his feet if he could be in the air, on the ground or on his hands. At one moment, the use of fingers alone was very effective.

Toumanova, breathtakingly beautiful, has, in *Beloved,* her best role. She creates an ethereal unreality with great intensity and passion. And again, in the last movement, transformed into a witch, she is magnificent. Her technique is brilliant, and it never has a purely mechanical quality. It is somehow always amazing to see her perform three and four *pirouettes, sur la pointe,* with ease.

Massine's portrayal of the neurotic musician moving through the scenes—The Ball, realistic, but mystically dreamlike; In the Country, where he sits almost trance-like in an intensity which projects itself far beyond the footlights; At the Prison; At His Funeral, with complete conviction—in all of these scenes, his performance, as his mood varied from depression to ecstasy, was finished and impressive. A stirring climax to his wanderings is his macabre appearance at the end. This is certainly one of the most thrilling of the many theatrical moments in the ballet.

The importance of this dramatic ballet was aided by contrast with *Le Pavillon* which preceded it.

Le Pavillon, by Boris Kochno, set to music by Borodine, with scenery and costumes by Cecil Beaton, as arranged by David Lichine, is, in spite of the imposing list of names, just a bit of fluff. The plot is a mixture of all the romantic ballets we have ever had, with Poets and Young Ladies. But it is very pretty fluff, showing to particular advantage the excellence of the corps de ballet who dance some technically difficult, though rather jumpy and oddly unrelated, figures. Otherwise, it is an undistinguished composition. Lichine, dancing The Poet, achieved a few inspired moments of choreography in his *pas de deux* with Danilova. He is such an excellent showman that it is a pity he does not have more brilliant technique to aid him. I suspect he is lazy in practice. Tatiana Riabouchinska, as the Chief Spirit, and Alexandra Danilova, as the Young Lady—a role more romantic in style than those in which she is usually cast—danced particularly well.

The third ballet was the popular *Beau Danube* in which Massine, as The Hussar,

(*Continued on page* 33)

Photo by ANDRE LA TERZA

Nina Verchinina

Portrait of an Artist

by LEONARD WARE

DURING the recent engagement of the De Basil Ballet Russe de Monte Carlo at the Metropolitan Opera House in New York, I witnessed one of the few performances that I have ever seen which truly reached the heights of greatness! A performance which, through the emotional depth of its perception, the overwhelming strength of its execution, left its audience completely and lastingly aware of the consummate artistry of its performer.

The dancer—Nina Verchinina.

The ballet—Massine's second great symphonic achievement —*Choreartium.*

In this ballet, clad in a flowing robe of brilliant scarlet, and dancing to the slow contrapuntal rhythms of the Andante sostenuto movement of Braham's monumental Fourth Symphony, Verchinina provides one of the most thrilling and affecting pieces of dancing to be seen in ballet today. Without question she is the protaganist of the piece, although she appears only in this one, the second, movement of the ballet. One thrills to the fluidity of her movements, the sensitiveness and depth of her portrayal.

Analytically speaking, it is undoubtedly the combination of her classical training and her extreme feeling for symphonic music plus the tremendous plasticity and strength of her movements which put her in a place alone in the world of the dance today. Just as *Firebird* is remembered for the performance of Karsavina, as the role of the *Rose* in *Le Spectre de la Rose* is always thought of in connection with Nijinsky, so shall the second movement of *Choreartium* be remembered (by all of those who have had the good fortune to have seen it) by the incomparable performance of Nina Verchinina.

Verchinina was born in Moscow, Russia. Her father was a prominent tea merchant whose business called him to China when she was one year old, and there she lived until she was thirteen years of age. As a tot she had decided that dancing was the only kind of life that she would be happy to lead, but alas, the fates were against her. There was no place to study in China. It was when she was fourteen that her family moved to Paris and it was there that she had her first opportunity to realize her ambition. Immediately she enrolled in the school of Madame Olga Preobhjenska. There she trained for one year and a half for the classical ballet when Bronislava Nijinska, sister of the famous Vaslav, saw her dance and was so impressed with her unusual talents that she engaged her to appear with the Ida Rubenstein Ballet Company.

For three years she danced with this organization and was with Ida Rubenstein when the well-known maitre de ballet Staats saw her and engaged her to make a four months' tour of South America with his Opera Ballet Company. Her tour completed, she returned to France and the Rubenstein Ballet. Shortly she had an offer to appear in the back row of the corps de ballet of the Monte Carlo Ballet Company. This opportunity she immediately accepted and worked and improved herself for several months in the "line" before Massine became cognizant of her talents and gave her her first part in his first Symphonic ballet, *Les Presages.*

This role was undoubtedly the beginning of the metamorphosis of the Nina Verchinina of today. When the part was first choreographed, it was not intended as a stellar role, only a fill-in. The opening performance in London, however, presented a different story. Verchinina had invested the role with so much of her own personality, her own style, that the press came out the following day with unanimous praise for her. (From this time on she was recognized as one of the outstanding performers of the Monte Carlo Company.)

Verchinina thinks that Massine is the only choreographer who thoroughly understands her feeling for the dance and knows that quality through which she has so justly made herself famous. Even though he (Massine) has done the entire choreography for *Les Presages, Choreartium* and *Symphonie Fantastique,* she has put her own style and movement into them to such an extent that they are unquestionably her own. She has never failed to make a star part of her role. Even in Massine's newest symphonic success, the aforementioned *Symphonie Fantastique,* although she does not have a movement to herself as she has had in the two previous ones, she makes the adagio in the pastoral scene a thing of unforgettable and exquisite beauty.

Strangely enough, all of her successes have been in symphonic ballets, and Arnold Haskell, well-known English balletomane, once said that Verchinina is probably the only exclusive symphonic dancer in captivity. (She laughed when she told me this for she is certainly not exclusively a symphonic dancer. She *is,* however, probably the only dancer who has the feeling and thorough understanding of the symphony plus the artistic ability to parallel her dancing with the unquestioned greatness of the music. As one ballet critic once wrote of her, "Verchinina adapts the classicism of her training to her feeling for and understanding of symphonic music with a plasticity which provides the complete answer to the Wigmans and Grahams of the world."

The question, therefore, immediately arises, how or why did Verchinina happen to adopt this unusual technique (this union of mental and physical attributes which comes so directly through music and which is more abstract than the ability to mime) which is so modern in many of its aspects

(*Continued on page* 28)

"My Dear, there's just one answer to all your problems—Dazian's!"

Act II Finale of *Forbidden Melody* with Nitsa Vernille *(fifth from left)* at New York's New Amsterdam Theatre; fabrics by Dazian's, of course!

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RUTH PRYOR, *ballerina of the vaudeville unit, "Shooting High"*

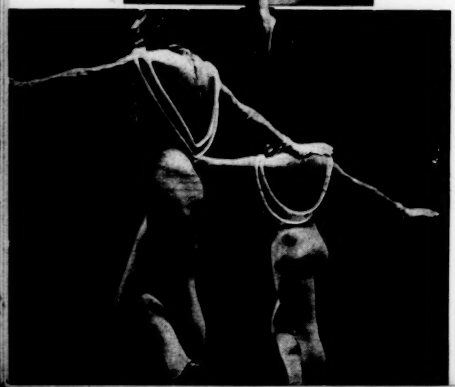
Foot-Notes

Photo by MAURICE

Top—VIRGINIA RUSS, *as she appears in her divertisement, "Fallen Leaves" Photo—Romaine*

Center—ALICE CHAPPELLE, *professional pupil of Daganova Photo—Grace Voss*

Bottom—*Scene from the* RUTH PAGE *Ballet—"Love Song"—Candid Camera photo by Gorden Coster*



WHAT should be one of the most looked-forward-to events in a season replete with terpsichorean surprises was announced recently by the American Ballet when they let it be known that Igor Stravinsky, internationally known composer of such ballet successes as *Petrouchska, The Firebrand, Les Noce, Le Sacre de Printemps* and others, has accepted a commission to write a new ballet especially for the repertoire of the American Ballet. This new work will probably have its premier in New York this coming spring and it is hoped (by the management of the American Ballet) that a program of three of Mr. Stravinsky's ballets can be given at this time. It is also hoped that Mr. Stravinsky will be on hand to conduct the performance in person. The choreography of the new ballet will be in the hands of George Balanchine, maitre de ballet of the company. The dancers will be chosen from the members of the immediate company appearing in the season of the Metropolitan Opera and will to some extent be amplified by dancers chosen from the School of the American Ballet.

Stravinsky was in the audience at the New York premier of the American Ballet two seasons ago at the Adelphi Theatre and shortly after expressed to Mr. Balanchine a desire to write a ballet especially for this group. The signing of the contract was finally culminated and Mr. Stravinsky has been working on this ballet in collaboration with Balanchine since last summer. The subject of the work as well as the name of the collaborating scenic artist will be announced at a later date. With its Stravinsky Evening, the American Ballet hopes to inaugurate a policy of each year performing a specially commissioned work of some outstanding composer as well as the revival of classic masterpieces. Such performances as these will be included in independent appearances of the company after the completion of their work in connection with the Metropolitan Opera season.

●

Yvette, who is nightly performing her famous *Muff Dance* at Harry's New York Bar in Chicago, has just completed two routines, one a *Dance of Siam*, the other a *Bolero*, with Gladys Hight. Yvette will soon go to London where she will appear at the Kit Kat Club.

●

Hot-sepia rhythms over Harlem! New show at the Ubangi Club! Gladys Bentley plus a super-charged fast-moving cast of sixty! Giddy swing-time gals (with - rhythm - in - their - hips - and - in - their - lips - and - in - their - thighs) . . . cyclonic stepping . . . gyrations umbilical . . . Chocolate entertainment as only Harlem can "dish" it.

●

There has been no end of quizzical speculation and wonderment for the last few weeks among ballet-circles as to the identity of the young woman who, just as the famous Nijinsky ballet *L'Apres-Midi D'une Faune* (which it will be remembered shocked sophisticated Paris beyond words some twenty years ago) approached its erotic climax, issued forth a clear, shrill and somewhat breathless OH-H-H-H!!! into the taciturn, deathlike silence of the Metropolitan Opera House.

●

Nana Ruth Gollner, California dancer who appeared briefly last season at the Metropolitan with the American Ballet and who left that organization to join the ranks of the Monte Carlo Ballet in Europe, is now touring with the recently inaugurated Rene Blum ballet in South Africa.

●

A brilliant season is promised by Ruth Page, director of the Chicago Civic Opera Ballet, who is now preparing the dances to be presented in conjunction with the operas, *Bartered Bride, Thais, La Traviata, Mignon, Louise, La Juive, Aida, Carmen* and *Rigoletto,* in Chicago. Miss Page inaugurated her season Nov. 6 with the premier performance of George Gershwin's *American In Paris* and is to present several new and original ballets during the season. *An American Woman* is to take place during the last week of the opera season and *Les Sylphides* will be given with new choreography by Bentley Stone (is it possible that this most perfect of all romantic ballets can be improved upon choreographically?). On November 9, Miss Page will present the Chicago premier of a new ballet *Hicks at the County Fair* which has been arranged as a *pas de deux* for Miss Page herself and Bentley Stone. Vera Mirova, celebrated oriental dancer, will appear in *Lakme* and Blake Scott, assistant ballet director, will appear in principal roles throughout the season.

●

On Election Day afternoon, a most unusual entertainment was afforded balletomaines and ballet enthusiasts. An "Afternoon with the Ballet" was the event and it was formed around the Monte Carlo Ballet Russe, then ap-

pearing at the Metropolitan Opera House. At 12:30 a luncheon was given with Col. de Basil and leading dancers of his company such as Massine, Baronova, Toumanova, Riabouchinska, Danilova, Lichine and Shabelevsky presiding. A talk was given by Irving Deakin and then the party attended a performance of *Lac de Cygne, Scheherazade* and *Beau Danube* on the Metropolitan stage. After the ballet the party was taken for a short visit backstage and "to boot" each guest was presented with a copy of *To the Ballet.* This should not only prove to be an exciting and unforgettable experience to those dance lovers in attendance but should also act as a boon to that dance-consciousness which is so rapidly increasing throughout America.

●

The weekly session of the Folk Festival Council's *Songs and Dances of Many Peoples* was given over to Poland on October 25 and to Sicily and Tuscany on November 1st.

●

Friends and admirers of Manuel Perez express their deepest sympathy at the death of his mother which occurred on September 25.

●

Clarita Martin opened the season at the Wilmette Women's Club, Chicago, on Oct. 6 with her prodigious group of Spanish Dances. Word comes from Chicago that even if it were not for her flawless technique, her prolific vocabulary of the Spanish dance and her articulate flair for the expression of sheer beauty, her costumes alone would excite the most awesome comment.

●

Bill Robinson, the celebrated tap dancer, has signed a five-year contract with Twentieth Century Fox as Shirley Temple's dance instructor.

●

Hasoutra, the Eastern character dancer who has just finished a year of teaching with Dora Duby for the Mexican government, gave a recital in Los Angeles at the Philharmonic, November 15. The first part of the program was composed of modern interpretive dances while the second part was given over to her Eastern numbers. This was Hasoutra's first concert in California.

●

While attending any of the performances of the Ballet Russe at the Metropolitan this season one could hear the audience in all directions asking what had become of Irina Baranova and why she wasn't dancing. Although the newspapers haven't printed an answer to this we learned backstage from some of the dancers that Irina (Mrs. Gerald Sevastianoff in private life) underwent an emergency operation for appendicitis just before the company sailed for America and was very ill for several weeks. She evidently made a record recovery as she arrived in New York several days before the close of ballet engagement and tried to persuade Massine to let her dance the closing performance.

●

Margie Young of Detroit arrived in New York during November to join the cast of *New Faces* for the duration of its Broadway run and subsequent tours. Margie bid farewell to parents and friends with the intention of remaining away from home for at least a year, but from present indications it looks like she will be saying hello to the folks back home within a month, as the tour will probably only comprise Philadelphia, Boston, Cleveland and Detroit.

●

On Tuesday evening, November 3, May Gadd, director of the English Folk Dance Society, appeared as speaker and demonstrator in the New School's Series on *The Dance in the Social Scene.* Miss Gadd, who was assisted by members of her society, spoke upon the metamorphosis of the English Dance.

●

La Valeska, dancer, who with Barbara Taylor Kjerulf, harpist, has just returned to Los Angeles upon the completion of a world tour, opened at the Paris Inn on November 2 for a four weeks stay.

●

William Baker has been chosen by Dwight Deere Wiman to do the choreography for the forthcoming London production of the current Broadway hit, *On Your Toes.* Mr. Baker took leave of his role in the present company November 11. He will remain in London approximately three months. Vera Zorina, formerly of the Monte Carlo Ballet Russe, will assume the Tamara Geva role in the European production.

●

Sana Martin, Spanish dancer, is at the present time appearing as solo dancer with the Cuban Follies, playing throughout the middle west.

●

On November 20 IRVING DEAKIN, commentator on the dance, balletomaine, and author of *To the Ballet* and *Ballet Profiles,* will appear as guest speaker at one of the annual Friday Formus conducted by the KAMIN BOOK SHOP at the Barbizon Plaza Hotel. Mr. Deakin will give glimpses of the personalities behind the footlights that make the ballet. On Friday, December 4th, the Forum will present RUTH ELEANOR HOWARD, editor of THE AMERICAN DANCER and author of *The Story of the American Ballet,* who will present a kaleidoscopic view of This Dancing World. The following will be guest artists: ALBERTINA VITAK, dance critic of THE AMERICAN DANCER, will speak on *The Dance Through a Critic's Eyes;* LASAR GALPERN, *The Hebrew Dance* and a demonstration; ANGEL CANSINO, *The Dances of Spain,* and a demonstration; DORA DUBY, *The Modern Dance,* and a demonstration; NADJA, *Rhythms of Humanity, and a demonstration;* VAL ARMS, *The Dance Through an Artist's Eyes.*

●

Report comes from the Coral Island Club, Bermuda, that a veritable epidemic of dancing and singing has broken out among the colored boys and girls in the Island, as a result of the *Bermuda to Broadway* success of Arthur and May Smith, 10 year old twins who have recently appeared at the Roxy Theatre in New York. Before their appearance in New York these pint-size colored tots won first prize in a series of Amateur Nights held at the Coral Island Club. They were then given a trip to New York and an audition with the National Broadcasting Company. They appeared on Fred Allen's Town Hall amateur contest and again won first prize, which was $50.00 in cash and a week's engagement at the Roxy Theatre. As a result of this radio venture, Bermudian children now break into a song or a dance at the slightest provocation, on the railway, on the ferries or while driving visitors around the islands in the old-fashioned horse-drawn victorias that substitute for automobiles. Their chief hope is that Major Bowes, Fred Allen or some other such impresario will be within earshot or eyesight of their impromptu performances. So far the police have been unable to locate a law which prohibits dancing and singing in the public places.

●

In one of the scenes of her forthcoming picture, the diminutive Eleanor Whitney, who only weighs 91 pounds, wore a metal dress weighing 20 pounds.

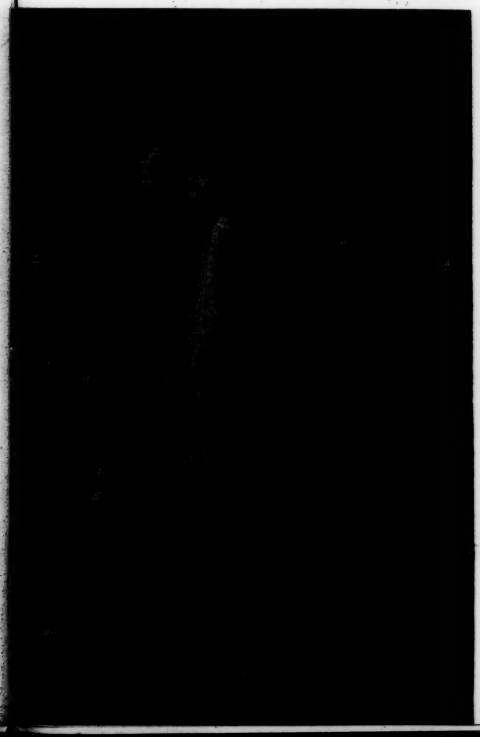
●

Our attention has been recently called to Estelle Dennis, who, several years ago, with the cooperation of her Concert Group, founded the first Dance Theatre in the United States. Located in Baltimore, Miss Dennis chose the famous little old theatre that sits on the side of a hill on Monument Street just off Mount Vernon Place as the site for this enterprise and here she is carrying on her pioneering in the art of the dance and is gradually carving a niche of honor for herself in the annals of modern dancing. Miss Dennis was formerly a member of the Denishawn Dancers

(*Continued on page* 32)

VIVIAN FAY, *premiere danseuse in the road show of "The Great Waltz"*

Photo by ROMAINE



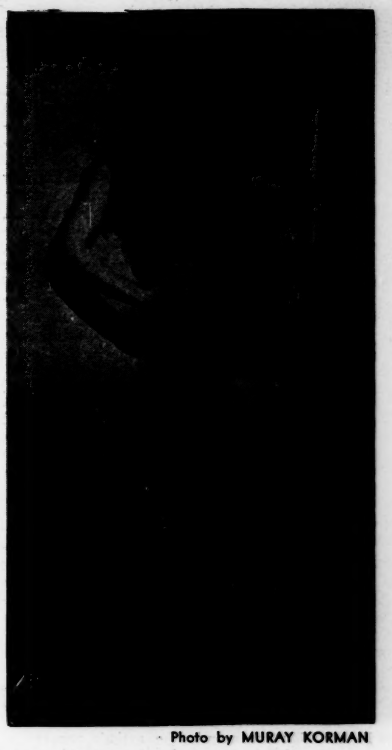


Photo by MURAY KORMAN

FLORIA VESTOFF *has just completed a two-week engegement at the Paramount Theatre*

MODERN DANCE

(*Continued from page* 15)

The recreational arts concern themselves with releasing those potentialities of the individual which the routine of daily life suppresses. Their concern is not at all with performing before an audience, but entirely with refreshing and restoring the performer. The drudgery of the office, the store, the shop, is not very sociable, not very rhythmic, not very active in the muscular scense, and likely to give little or no opportunity for the enjoyment of physical skill. To the release of all these inhibited inclinations of the average healthy individual, dancing adds the perfectly normal and desirable indulgance of the practices of courtship. Such a combination as this cannot be equaled by any amount of tennis or golf or sand-lot baseball, nor, on the other hand, by the synthetic process of watching other peeople dance, however brilliantly.

The expressional arts have a different end in view from either of these other divisions. It is their purpose to arouse in the minds of the onlookers a new emotional understanding of some particular aspect of human existence. They are not concerned with spectacle or recreation, but with the conveying of some concept of what the artist believes to be universal truth. To this end the modern dancer may employ a degree of technical virtuosity from time to time, or at the other extreme may delve fairly deeply into subjective emotion; but the ultimate purpose is neither to win applause by virtue of mere skill or to allow the artist simply to achieve a personal release. It is solely to convey an idea which transcends the artist's powers of statement in the convenional terms of words. Virtuosity, spectacle, recreation, self-expression, are willingly and eagerly left to those branches of the dance which are better fitted to take care of them.

Does this place the modern dance in the "highbrow" class? Let us say yes without quibbling. What is highbrow and what is not must remain, in the last analysis, a matter of opinion, and it is more than likely that when we have considered more specifically the principles upon which the modern dance is based, there will be room for more than one opinion on this subject. Nevertheless, it cannot be denied that the modern dance excludes itself automatically from the amusement field. It does not try to be pleasant, pretty, charming, or engaging, but only to project its content in the most direct and convincing manner. Sometimes, to be sure, its content is gay, debonair, delightful, but it does not make this in any sense a requirement, for it is not concerned with amusing its audiences but only with telling them the truth, pleasant or otherwise.

In this it is by no means alone in the world of art. Similar instances abound in every field. There could have been little idea of being amusing in the mind of Tintoretto when he painted his *Crucifixion,* or of Dante when he wrote his *Divina Commedia,* or of Euripides when he devised *Trojan Women,* or of Wagner when he composed his *Götterdämmerung,* or of Strauss when he evolved his *Elektra.*

As a matter of fact, in the ballet itself it must be admitted that not infrequently the charge of a certain height of brow has some justification. The genuine appreciation of the pure style of what we know as the classic ballet is quite beyond the reach of the man in the street, and the artistic intention of many of Fokine's masterpieces evades the grasp of even a large number of professional dancers and ballet masters who attempt to perform them.

In the realm of "show business" the modern dance must be regarded with considerable distrust. The revue is not a medium designed to enrich the experience of its audiences, but only to entertain them. It is possible for certain modern dances of a light character or with some special qualifications to contribute to a Broadway show and survive the ordeal without loss of integrity, but the experiment is a dubious one. The conspicuous success of the dances of Doris Humphrey and Charles Weidman in *Americana* some years ago argues for the feasibility of the idea, but in the main what passes for modern dance in the revue field is merely a routine made up of movements out of some modern dancer's technical classes. This is not the same thing at all, and it is of vital importance that the difference be recognized at the outset for it is a fundamental point.

The modern dance is not a specified technical system; it has no formal vocabulary of movements such as the fundamental vocabulary of the academic ballet. It is quite impossible, therefore, to detach certain movements, however effective they may be in line or dynamics, from specific dances and consider them as parts of the essential vocabulary of the modern dance, as *bourrées* and *cabrioles* and *pirouettes* are parts of the essential vocabulary of the ballet. The basic principle of modern dance movement is that it is the result of emotional experience acting upon the body; it is not an independent set of gestures or motions which can be arranged and adapted from time to time to conform to different patterns and to answer different purposes. Consequently there is nothing in the modern dance out of which to evolve routines whose intent is primarily spectacular and sensuous. When such a routine is evolved in the name of modernism, it may be theatrically excellent, sensuously beautiful, and smack recognizably of the style of some modern artist, but it must inevitably lack the very stuff which characterizes the modern dance, namely, its creation of expressional movement out of emotional experience.

The modern dance, it cannot be too often repeated, is not a technical system, but a manner of approach. The teacher who attempts to teach it as a technical system is merely trying to make of it a rival method to compete with the ballet and the popular stage forms, and this is contrary both to its purposes and its adaptability. How, indeed, a teacher can find anything to teach in this manner is a bit perplexing, for legitimate modern technical teaching consists on the one hand of a sound gymnastic system for strengthening the body, and on the other hand of a creative technique by which movements are evolved to externalize in readily comprehensible form the artist's personal intention.

Of the technical basis of modern dance a great deal more must be said than can be said in this space, but suffice it for the moment that the modern dance is not a vocabulary of movements devised to be more up-to-date or more sensational or more decorative or more anything else than the vocabulary of the ballet. It is occupied in an entirely different field of activity.

NINA VERCHININA

(*Continued from page* 24)

yet which is so far removed from the methods employed by (to quote a phrase) the Wigmans and the Grahams of the world today? This selfsame query I put to Nina Verchinina when I talked with her backstage at the Metropolitan. Her explanations were both illuminating and revealing.

Even though she had acquired a classical background (so she told me) and had acquired no end of experience along the lines of the classic ballet, she immediately realized that this wasn't enough to completely satisfy her artistically. What kind of dancing *could* give her complete artistic fulfillment and satisfaction, she did not know. And then, one day in Paris, she saw Isadora Duncan in concert. It was about three months before she died.

She remembers clearly that Duncan was old and fat and looked nothing like she had in the prime of her career, yet the minute that she stepped upon the stage, Verchinina knew that at last she had found the sort of thing that she had been looking for. Isadora Duncan registered feeling for the dance to such an extent that it left her (Verchinina) completely hypnotized and enthralled. And it was not long until she walked into the home of Duncan, after her death, and saw her lying on her catafalque surrounded by flowers and the feeling was so painful that it left her in a state of despair for weeks.

And so two years ago Nina Verchinina left the Monte Carlo Company to study the Laban system with William Hinkle in New York. This she feels was an invaluable experience. The Modern dance not only teaches one to use the arms and legs but the movement goes throughout the entire body. It also teaches how to contract and release and to project a great feeling through movement, but she thinks emphatically that it is impossible for one to become a first-rate modern dancer without first having had a thorough training in classical ballet. The modern dance, in truth, is (or should be) only an enlargement of ballet steps and movements infused with a strength of line and with the movement being carried out throughout the entire body. As an example, Verchinina says that she can take any ballet combination and make it strictly modern by only enlarging on its execution. This she has undoubtedly proven by her work in *Les Presages* and *Choreartium.*

Massine choreographed the dances in both of these works in the classic tradition of the true ballet style and the only change that has actually taken place in their execution is through the broad modern sweep and strength of movement that Verchinina has injected into them. The choreography stands identical. An amusing incident occurred during the dress-rehearsal period of *Symphonie Fantastique.* Verchinina's undertudy was being rehearsed in the adagio from the third movement. "But what is the matter," Massine complained to the understudy, "you are not doing the same dance that I gave Verchinina." In truth, the steps were exact except that the understudy was performing in the purely classical style while Verchinina had clothed the number with her own modern perception. Even Massine was fooled for a moment.

Some people have called her a modern dancer. This in the accepted sense of the word today is untrue. She thinks that the idea of having one special movement to signify revolt and another for pain or joy is absurd. Anyone, she believes, with enough feeling can project any mood or feeling or meaning they desire through any step or movement.

On the other hand, Verchinina dislikes toe work and refuses to do it. She feels that it is unnatural and does not allow sufficient freedom, just as she feels that tights are a hindrance. And incidentally, she is the only member of the Monte Carlo ballet who succeeds in appearing without them. (She does have to whiten her legs, however.) The members of the ballet, including her own sister, Olga Morosova, think that she has completely lost her mind because she steps outside the bounds of the classic ballet tradition. But, in reality, she hasn't. She has merely combined her own ideas and theories with the ballet, thereby making a truly modern dance (but not necessarily modern in the sense that so many of the so-called moderns are measured today).

Not only is Nina Verchinina a great artist but she is a brilliant and charming conversa-

(*Continued on page* 36)

Costume Ideas

from WHITE HORSE INN

THE BELL COSTUME

The blouse is made of dark blue sateen with white dots. The shoulder straps are of white oil cloth, stiffened with crinoline and decorated with red dots. The breeches are of chamois-colored velour trimmed with blue braid with white dots, and with huge white buttons on the sides. With it he wears a chamois-colored felt hat bound with blue braid with red and white coq feathers

Posed by WILLIAM PILLICH

Photo by ANDRE LA TERZA

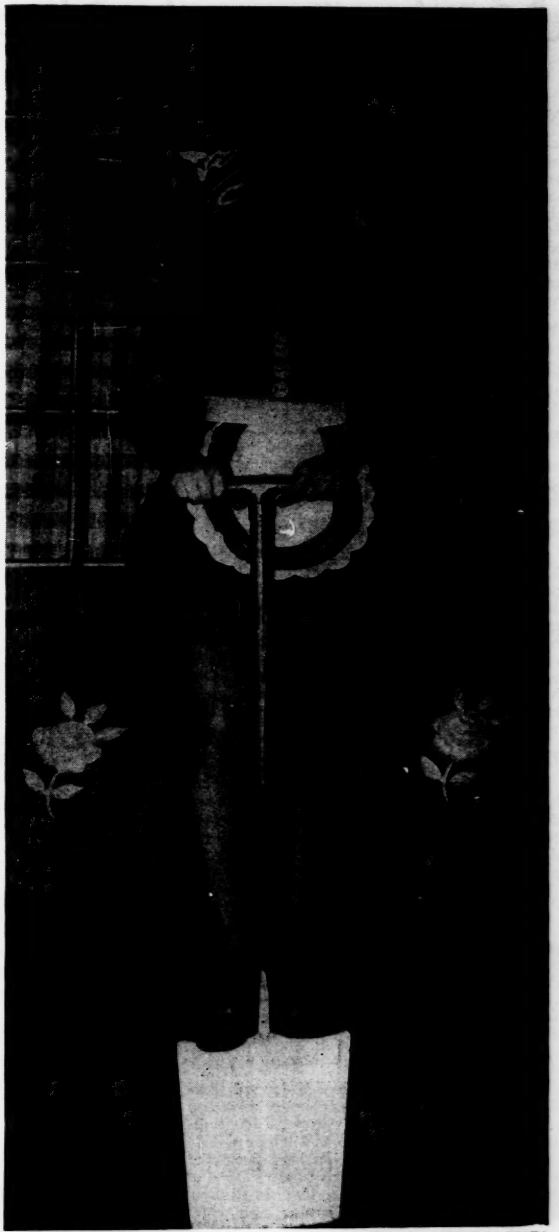


Photo by ANDRE LA TERZA

Posed by EVELYN SAETHER

THE SPADE COSTUME

With a skirt of blue velvet, the dancer wears a white oil cloth apron trimmed with bands of blue and red ribbon. Her blouse is of red crepe, trimmed with bands of blue and white ribbon. The cap is light blue satin with white polka dots

Student and Studio

EASTERN NEWS

No More "Awkward" Age

● NEW YORK CITY—"Children who are given an opportunity to develop under correct dance tutelage do not suffer that period of adolescent readjustment known as the 'awkward age'," say the directors of the Hubbell-Serova school. "Habitual use of rhythm and balanced co-ordination of the body during childhood finds fulfilment in sure natural poise and in bodily perfection and control. Special talents and individual powers will, through dancing, be released to their full use. Natural charm and an attractive personality never fail to identify children who have been given proper dance training."

Modern Dance Added

Done Begenau, formerly with the Strawbridge group, has joined the staff of the Donald Sawyer Dance Studios as director of modern dancing. Last summer he taught at the Hilda Spong Theatre School at Cape May.

English Style Ballroom

A New York studio has just been opened by Ilse Maier, who specializes in the teaching of the English style of ballroom dancing.

Teachers Use Denishawn Technique

Many prominent New York instructors of ballroom dancing have discovered that training in the Denishawn technique improves their style in the social dance. At the new studio conducted by Paul Mathis, the benefits of limbering, stretching, grace and so on are attracting large numbers of professional ballroom experts. Paul Mathis carries on the Denishawn style although he is versed in modern dance, having studied with Mary Wigman in Dresden, and has a good knowledge of classic ballet through his work with Volinine in Paris.

Distinguished Visitor and Student

James Nicholoff, formerly with Anna Pavlowa, visited the classes of Ella Daganova during the month. For the past few weeks Nina Verchinina, principal dancer with the de Basil Ballet Russe, has been keeping in practice at the Daganova school.

Student Revue

December 20 the Ned Wayburn School will present a Student Revue, matinee and evening performance, at the Heckscher Theatre. Among the features will be a stage production of *Cinderella,* performed by children from the dancing, singing and dramatic classes of the school.

To Use Her Own Name

From November on, Hanya Holm will conduct her studio of the dance under her own name, as the Hanya Holm Studio, discontinuing the title of the New York Wigman School of the Dance. Miss Holm has been prompted to this step in order to clarify the position of her school as an independent institution. Hanya Holm, formerly director and chief teacher of the Wigman Central Institute in Dresden, Germany, was the only authorized representative of Mary Wigman's system in this country when she came to direct the New York school in 1931. As a result of natural development in a new world and adaptation to new stimuli the school and its principles have become her own in fact, and from now on, in name. Miss Holm has lectured and taught in schools and colleges throughout the entire country.

Hale Hailed

After an absence of several seasons in Hollywood where he was directing dances for current popular pictures, Chester Hale has returned to New York and has resumed personal direction of his well known school. His return to Broadway has been hailed by professionals and students.

On Tour

Returning to New York for a brief visit after his successful tap teaching course in Boston, Jack Manning and his wife Betty said goodbye to Broadway for several months during which they will teach in all the important cities from border to border. Manning is the father of the teaching tour idea and as such has a following which is a definite indication of business trends in the dance world. Consequently a glance at the attendance records he hung up in New York and Boston in October (the outset of his 1936-37 courses) is a feather which flutters gaily in a wind of good tidings: enrollments are larger than ever!

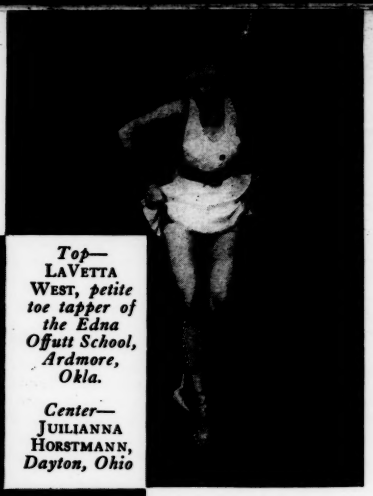
Novel Invitation

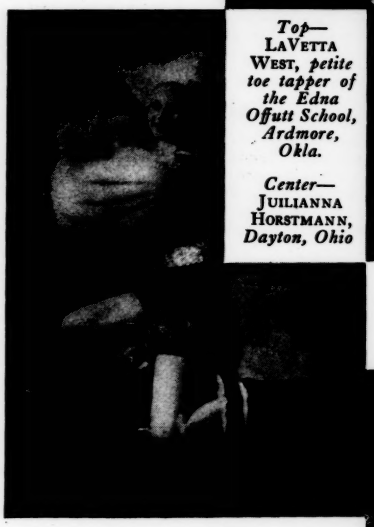
The unique bid to a studio party given for those enrolled in the Peters-Wright school on November 14 is lilting rhyme, gaily sprinkled with Spanish words so glamorous one wants to don mantilla and be off. The party was called a Mexican Fiesta and the invitation struck a note of gay informality that suggested Mrs. Peters-Wright's California background.

Chalif Students Dancing

Eilleen O'Connor, who is featured dancer at the Ritz-Carlton just now, has been a Chalif student. Edna Waters, another Chalif pupil, is now teaching at the George Scheffler Studios in Montreal.

Every month teachers and students are doing things that are different, exciting and original. Novel ideas are tried, unusual events take place and valuable discoveries are made. These are things your contemporary fellow-teachers want to read about. Make it a point to send a monthly report of your most interesting activity, event or discovery to STUDENT AND STUDIO EDITOR.





Top— LAVETTA WEST, *petite toe tapper of the Edna Offutt School, Ardmore, Okla.*

Center— JUILIANNA HORSTMANN, *Dayton, Ohio*

Right— REVA FISHER, *protege and assistant of Dorothy Eisberg Shapiro, of the Eisberg School, Kansas City, Missouri*

Music Schools Award Dancers

Olive and Amdur, exponents of *satirical terpsichore,* have been awarded the distinction of being the foremost exhibitors of this type of dancing in the United States. Arthur Cremin, director of the New York Music Schools, announces that this couple were chosen because of their perfect training, technique and faultless understanding of music and rhythm.

Teacher Turns Producer

Boris Novikoff, New York instructor who will soon present the Russian-American Ballet, announces the repertoire will include Americana, an interesting interpretation of the new Radio Television Art. The scenery for this ballet will be continuously moving, changing the view during the action of the ballet to give the effect of a cross-country train ride. Performances are scheduled for New York City, Newark, Philadelphia, Rochester and cities in Canada.

To Teach at Vassar

Evelyn Hubbell has been engaged to teach one day a week at Vassar College. This is a step which more colleges should take—the placing of dance instruction in the hands of recognized authorities instead of unqualified members of the college's own staff will make for greater success on the student's part.

In Beaux Arts Ball

Anna Austin, exponent of the Denishawn technique, will present a Moonbeam ballet as a feature of the Beaux Arts Ball. She will dance in the production herself, taking the role of the Moonbeam Girl while eight of her students assist her. The entire ballet is based on the signs of the Zodiac. Miss Austin heads her own school teaching Denishawn technique, Oriental dancing and body building.

School 44 Years Old

Joseph Auerbach, who has four schools in the Bronx and on Long Island, has been head of his school for forty-four years. His daughter Helen is now the active head of the studios, although Auerbach, *pere,* is active in affairs of the D. T. B. A. of New York.

Children's Programs

Daisy Blau announces a series of children's programs of dance and drama to be given at The Clubhouse, 150 West 85th St., on the last Saturday of each month.

Acrobatic Course

From Chicago comes the announcement that Grace Bowman Jenkins, well known acrobatic and adagio teacher, will include New York in her itinerary of Sunday Material Courses. She is to hold a course at the Roosevelt Hotel on January 3. Mrs. Jenkins reports that enrollments in the one-day courses she has held in Cincinnati, Pittsburgh and Detroit have exceeded her highest hopes and advance enrollments are, at this writing, already being made for other cities on the schedule which includes Chicago, Memphis and Cleveland.

Oriental Dance Important

Twenty years ago, Ruth St. Denis points out, the dance was divided into two definite camps, the ballet people feeling superior to the so-called barefoot dancers and vice versa. "Today," she says, "that is all changed. The cultured dancer finds she must know all phases of her art. Hence the oriental dance has penerated practically the entire field." In her forthcoming Christmas course, Miss St. Denis will specialize in native techniques and dances including those of Java, India and Japan. Jack Coles will teach modern technique and dances from his recent stage appearances in May Wine and at Radio City.

Add Ballroom and Acrobatics

● BROOKLYN. N. Y.—Miss Ruth D. Barnet announces the addition to her faculty of Mr. William D. Stokes, who will conduct new departments in ballroom and acrobatic dancing.

Top to bottom—MARY JOAN GUIRE, *pupil of Mary Harriet Charters, Bay City, Michigan. Next two pictures are of* JACQUELINE *and* GERALDINE COVENEY, *sisters, who are pupils of Viola K. Breiding in her Roslindale, Mass. studio.* PATRICIA ANN BROWN, *pupil of Rowley-Felix School, Huntington, W. Va. Four-and-a-half-year-old* JIMMIE RUTH MOORE, *pupil of James Frazier, of Durant, Oklahoma, who has made many professional appearances.* CAROL LOFTUS, *as Autumn, is a pupil of Evelyn Tilley, of Ashtabula, Ohio.*

Studies in New York

● CINCINNATI, Ohio—Vera Ellen Rhoe has gone to New York, where she enrolled in the Hubbell-Serova School for a course in ballet and tap.

Tea Marks Opening

● RYE, N. Y.—Hubert Kinney, former vaudeville dancer and now head of the school which bears his name, formally opened his school with a registration day and tea at the studio on October 17th.

Interest Increasing

● AUBURN, N. Y.—Mrs. Elton W. Crandall, who conducts the Crandall School of Dancing, writes that an increased enrollment is noticeable in all of her classes this fall and states that there appears to be no diminition in the interest displayed in all the various types of dancing taught in her school. Patricia Guetig, who is assistant to Norma Allewelt in Syracuse and whose picture appeared in this column recently, is again with the Crandall School this year and is giving instruction in ballet, etc. This is the sixth season of the school and its head is proud of the record of having successfully produced five annual revues of three nights each at the Jefferson Theatre in Auburn, with capacity audiences.

A Busy Schedule

● GLEN RIDGE, N. J.—Edna Rothard Passapae has a busy schedule this year. The Glen Ridge Junior Assemblies and Forest Hill Junior Assemblies of which the sub-deb set of Glen Ridge and Newark are members, are under her direction. This in addition to the classes she conducts in ballet, tap and ballroom dancing in Maplewood, Glen Ridge and Newark and ballroom classes at the New Jersey State Teachers College.

Christmas Party Planned

● PROVIDENC, R. I.—The pupils of the Elsie T. Olson School of the Dance are looking forward to the annual Christmas Party given by the school each year. The studio itself has been redecorated and an attractive reception room has been added to the suite with new decorations and furnishings. A prize of a year's subscription to THE AMERICAN DANCER is being offered to the student bringing in the greatest number of new pupils before January first.

Traveled Over 1200 Miles

● BAYONNE, N. J.—After a vacation trip of 1,200 miles, Cristina Brownsweiger is teaching again, with plans to open a branch studio soon in Jersey City.

Continues to Enlarge Studio Quarters

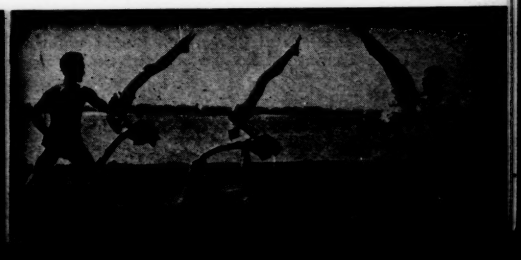
● NEWARK, N. J.—Starting with only a single room while she was still a high school student, Leona Turner's school occupies four large rooms. This year Miss Turner continues to add more space to take care of an ever-increasing enrollment. Assisting her are a dramatic teacher, two pianists and four of her graduate professional students.

Weekly Programs

● CUMBERLAND, Md.—The Lee-Winters Studio will present its pupils in programs

(*Continued on page* 38)

Left—PATTY LA MONT, MARY A. ZOLESNY, ESTHER PIATKOWSKI, ANNE DE POMPEAU, JOANNE PARSONS, SHIELA ASHLEY *and* JOAN ROBERTS, *pupils of Marinell de Vere Stage Arts School, Cleveland, Ohio, as they appeared in recital. Right*—SILVER STREAKS, *three adagio teams from the Grace A. Thomas Studios, West Palm Beach, Florida*



FOOT-NOTES

(*Continued from page 27*)

and has appeared throughout the country in this group. For the past six years she has remained in Baltimore, giving concerts under her own management and with her own group.

●

Yolanda, of Veloz and Yolanda now appearing at the Cert Room of the Waldorf-Astoria Hotel, will introduce seventy-five new evening gowns during the engagement. It is said that her wardrobe is insured for $125,000, one gown alone made of Liquid Silver costing $1,500.

●

Agnes de Mille, who has recently staged the dances for the Leslie Howard production of Hamlet, made her first appearance of the season at the New School in a lecture-demonstration October 27. Her subject was *The Dance of the Renaissance.*

●

Pola Montoya, Spanish Dancer, danced for Contemporary Arts at the St. Regis, November 6.

●

On Sunday evening, November 15, Anne Rudolph, American dancer, appeared at the Goodman Theatre in Chicago in her first recital of the season. Miss Rudolph, who is classed among the contemporary dance group, received much of her early training in Germany, making her stage debut in the Shakespearean play *As You Like It,* and has offered many developments in the new dance form which she employs as the basis of all her compositions.

●

November marks the formal organization of the Hanya Holm Concert Group which will be presented in concerts this year, starting with a week of appearances in Colorado under the sponsorship of Pro-Musica.

●

Arthur (Harpo) Marx, screen and stage comedian, revealed in a recent telegram to President Roosevelt that he was married on September 26 to Susan Fleming, Ziegfeld Follies dancer. Miss Fleming is a native of Forest Hills, Long Island.

●

Carlos reports: Jane Pickens of the Pickens Sisters and the Ziegfeld Follies, has taken up tap dancing. . . . Helen Wynn is back from engagements in South America. . . . Al White has just closed a week's engagement at the Roxy Theatre. . . . Dawn O'Day is dancing at the Arcadia in Philadelphia. . . . Grace and Ray are causing a sensation in the brighter spots of Boston, Mass. . . . June O'Dea is busy learning new Von Grona routines. . . . Eddie Chavers is now teaching after having completed a tour of Australia. . . . Frances Cole is teaching childen's dances at Carlos'. . . . Betty Moran, the tap dancer, is a sister of Lois Moran, movie and stage star.

●

Walton Biggerstaff and Ruth Vollmer of the Albertina Rasch School, were the soloists with the Philadelphia Symphony Orchestra in the Youth Concert presented at the Philadelphia Academy of Music in October. They performed a beautiful Viennese Waltz. Eugene Ormandy conducted.

●

The Boris Novikoff Ballet will present a program from Tchaikovsky's Nut Cracker Sute in a Christmas Pantomime at the Copley Plaza Hotel in Boston, December 25.

●

Due to the public demand for the latest tango and rumba rhythms, Xavier Cugat, the Tango and Rumba King, has set aside Thursday evenings as Tango and Rumba night at the Continental Room of the Stevens Hotel in Chicago. According to Mr. Cugat, who is as expert in that sort of dancing as he is with his famous violin, the rumba is very simple to learn: All you do is a box step, one—two—three—and down on four with a small sway of the hips and head with no movement of the shoulders. Try it.

●

There is a possibility that December will bring forth the first New York presentation of Doris Humphrey's *With Red Fires* and Charles Weidman's *Quest.* These two works, which had their premiers last summer at the Bennington Festivals, it is said, will be presented at one of New York's largest playhouses and with a well known symphony orchestra in a benefit performance.

●

In Chicago's bright spots are Abbott and Tanner, and Turk and Jerry at the Yacht Club. The latter pair were held over from the last show where their distinctly different hot dancing elicited encore after encore. . . . The Congress Hotel Casino has selected a new group of beautiful dancing girls to be called the Casino Dancers. . . . Trudye Davidson, prominent exponent of modernistic dance creations, is at the Colony Club. . . . Nick Long, Jr., and Eunice Healy, both famous dancers in their own rights, have teamed up for a coming Chez Paree engagement and will present a medley of the famous dances featured by Fred Astaire and Ginger Rogers in their many popular movies. . . . Bliss, Lewis and Ash, a tap dancing trio known as the Aristocrats, are headliners of the new show at the Edgewater Beach Hotel. . . . The Stuart Morgan Dancers and Betty Bruce are being featured at the Chez Paree. . . . Dale Winthrop, tap dancer, is one of the star performers at the Palmer House. . . . Micky Dunn and Ruth Dean are drawing a crowd at the Club Alabam. . . . Danzi Goodell, comedy eccentric dancer, who spent the past two years at the Cafe de Paree in Paris, is now appearing at the College Inn. . . . Sonya Lovett, exotic dancing star, has been engaged as a feature in the new fall show at the 18 Club.

●

The committee of the Dance Division of the Southern California Festival of Allied Arts has this year determined that the purpose of the Festival to encourage the arts can best be carried out by giving encouragement to professional artists. Heretofore the various units have almost exclusively encouraged the amateur, which is excellent for the community and must be continued. But a city the size and importance of Los Angeles should do much more than they have done in the past to show some tangible support of the professional artists in all fields who make their homes here. If the professional is supported, that in itself is encouragement to the amateur student who sees in such support the hope that his community will support him, too, if he proves himself worthy. With this determination the dance committee, this year composed of former professional dancers who know very well the struggles and aims of the young professional but who themselves are now retired from active professional work, are working toward a goal of prizes for the competing professionals which will make it well worth their while to enter the Festival.

WHITE HORSE INN

(*Continued from page 19*)

and likes that better than any other sport. His spare time is taken up studying anatomy.

SONIA EFROM was born in St. Petersburg, Russia, but same to America when she was two years old. She has made several trips to Europe and danced in the Paris and Berlin productions of *White Horse Inn.* She says this is the largest and best of any of the companies. Studied dancing in Berlin with *Edouardova Ballet* and is attending dancing classes in New York daily. Her hobby is Balanchine Ballets and of course the Ballet Russe.

CLAIR BEUSTER is from Berlin, Germany, and danced in the German, French and Italian companies of *White Horse Inn.* Studied dancing in Europe and has only been in this country for two months. She is learning to speak English and plans to stay in America.

ALFRED DRAKE of Brooklyn is the understudy to WILLIAM GAXTON and JOHN HALLIDAY, stars of *White Horse Inn.* He is a baritone and has studied with CLYTIE HINE MUNDY since he was fifteen years old. Graduated from Brooklyn College with a Baccalaureate degree and was prominent in dramatics and music and conducted the Glee Club. He was the singing star on the original Lifesaver program over Station WABC and has sung many leading roles in summer opera at the Steel Pier in Atlantic City. His hobby is tennis and books.

OLGA SCHWENKER is nineteen and took up dancing because she was more or less forced into it by her mother. She didn't like it when a child as time for dancing lesson and practice always seemed to come at just the time she wanted to play. She made up her mind to a career just one week before she was scheduled to leave for a finishing school. After studying with ALEX YAKOVLEFF for two years she was given the part of premiere danseuse in *Prince Igor.* For the next year she danced in Chicago, Detroit and Philadelphia with *The Art of Musical Russia.* She is now dancing on her toes in the front end of a *White Horse Inn cow.* She doesn't think she would like to do this permanently but it's good experience. Her hobbies are swimming and tennis and her greatest enjoyment outside the dance is Wagnerian operas.

DIONNE FARRELLE is nineteen and is from way down south in Nashville, Tenn. Had infantile paralysis at the age of sixteen and took up dancing as a body builder. She was educated in various convents throughout the states and her passion is bulldogs and pink silk quilts. She has three secret ambitions. One is to become a producer. One is to be a musical comedy star and the other is to have a home for crippled children unable to otherwise afford treatment. She adores her mother, affectionately nick-named Gonnie, her severest critic and best pal. Broke into show business in New York via Radio City Music Hall Rockettes and appeared briefly in *Thumbs Up.* She is studying voice and dancing and never expects to work for anyone again as charming as Eric Charell.

EVELYN SAETHER got her start in the Metropolitan Opera Ballet and has danced in several Broadway shows and at the Hollywood Restaurant. She has two ambitions. First to be a star in all types of dance and second to be happily married.

EUGENE GALLY is from Brooklyn and landed his first job in *White Horse Inn.* He became interested in the theatre only a short time ago and intends to make dancing his career. Incidentally, he thinks every one should study dancing.

EDWARD HALL claims Kansas City, Mo., as his home town. He studied dramatic art in the Kansas City Conservatory of Music and has a dancing school under his own name in Independence, Missouri. He came to New York this summer to study dancing with Carlos and Daganova and other well known teachers and he thinks New York has the finest dancing teachers and material to be found anywhere.

SID GORDON is the youngest boy in the dancing ensemble of *White Horse Inn.* He is attending the Professional Children's School

(*Continued on page 36*)

DANCE EVENTS

(*Continued from page* 23)

always stirs the audience to enthusiasm. His smart carriage and his wonderful elevation in *simple assemblé* from one side of the stage to the other are just another facet in the great art of Massine. Danilova, as The Street Dancer, with Edward Borovansky, as The Strong Man, are, together with Massine, the whole ballet. Fine as this ballet undoubtedly is, I deplore the fact that it was more enthusiastically received than the *Symphonie Fantastique.* I hope this means only that the latter is more complex and profound, and that greater appreciation will come with more familiarity—as it indubitably must.

●

Ballet Caravan—The Dance Center of Y. M. H. A., Nov. 1.

Smart, delightful, crisp and precise are only some of the words which describe the work of the attractive, young and talented members of the Ballet Caravan. Youthful, with a few of the faults peculiar to youth, the dancers are all soloists, each individual type complementing the other. An off-shoot of the American Ballet, it is a self contained, unique company which shows more than a promise of success.

They presented five ballets, each distinct in style, the choreography by members of the Caravan, with the exception of *Promenade,* which was arranged by William Dollar, premier danseur of the American ballet. *The Gypsy and The Soldier,* arranged by Douglas Coudy to music by de Falla is one of their most ambitious productions.

Encounter, an enchanting little classic ballet, choreography by Lew Christensen, is most cleverly contrived. Almost entirely technical, it nevertheless weaves a little story and refreshing lightness of atmosphere into the dance and the entrances and exits of the dancers. The manner, style and virtuosity of every one was a joy. They gave elegance and meaning to every phrase of the music, to every point of a toe. It was presented without a flaw on the tiny stage (a lesson to all dancers to suit their material to circumstances). The name Mozart, whose music it is, printed against the black velvet curtain completed the stage picture. And yet it is not altogether perfect—the dances of Kathryn Mullowney seemed out of the picture and her dancing, brilliant enough technically, lacked the grace and lightness of the rest of the ballet.

Lew Christensen did not succeed so admirably with his arrangement of *Pocohantas.* The story was not always clear, the stylized movements uninteresting and unsuitable, the introduction of a classical solo, however well danced by Mr. Christensen, was utterly out of place and the production slightly unfinished. Ruthana Boris did an excellent job with her poor material.

In Eugene Loring who arranged *Harlequin for President,* the Ballet Caravan possesses a very fine choreographer with a talent for subtle comedy both in choreography and in his dancing. This ballet described as "ballet pantomime after the Italian popular comedy," was highly entertaining, provoking hearty gales of laughter as well as enthusiastic applause. Vivacious Rabanna Hasburgh as Entracte, a spirited tambourine dance; The People, cleverly mimed by Ruby Asquith, Albia Kavan, and Hannah Moore; Annabelle Lyon as Columbine and Eugene Loring as Harlequin were outstanding for their entertaining and skillful performances. The Ballet Caravan is a gem, needing a little more polish perhaps, but a delightful gem, nevertheless.

The Romance of Giselle—Radio City Music Hall, Nov. 1.

Balletomanes in New York have enjoyed an unusually rich fare of dancing for the past two weeks—Jooss Ballet, Ballet Russe, Ballet Caravan, and at the Music Hall a very beautiful presentation of *The Romance of Giselle.* New Yorkers have come to take for granted the many fine classical ballets, both original and revived, produced by ballet mistress, Florence Rogge, but every once in a while Miss Rogge achieves a new high in artistic programs. *Giselle* is one of these occasions.

Elaborately produced—almost too much so (it includes a coach drawn by two live white horses!) it clearly tells the story of a young girl who loses her mind and kills herself when she discovers her lover is unfaithful, and of her resurrection.

Giselle's Tomb in the Forest was the most spectacular scene with the entire corps de ballet costumed in long white tarletans. In simple but exceedingly effective choreographic arrangement the figures appeared elevated on platforms which gave the effect of floating in the air. The sorrowful pleading apparition of Giselle over her own tomb was intensely moving.

Though a far more theatrical development than the arrangement and production of *Giselle* by Anna Pavlova, it is not to be denied that this is an impressive stage picture.

Ballerina Nina Whitney was a fine choice for Giselle as she has the impersonal spiritual quality in her classical work necessary for this role. She was lovely as she moved ethereally in slow smooth *bourrés* across the entire width of the Music Hall stage. I liked the dignity of her movements with no meaningless flutterings, no theatrical gestures of despair. Her gaiety in the first scene affords an excellent contrast to her wonderful pantomime in the mad scene which marks Miss Whitney as a real dramatic artist.

Nicholas Daks as the faithless lover is very natural and convincing, especially as repenting, he kneels to pray. He assists Miss Whitney in a *pas de deux* of *arabesques* and *pirouettes* which seem like light hearted play instead of mere exhibitions of skill. Colorful costumes and the good lighting facilities enhanced the picturesqueness. I was only sorry to see some of the members of the corps de ballet grinning and smiling as they performed this tragic ballet. They are well disciplined, as they must be to learn and produce each week a new ballet, but on a point like this it should be the pride and integrity of each dancer to do her part artistically. How else does she justify her dancing?

LOS ANGELES
by Dorathi Bock Pierre

Kenji Hinoki—Los Angeles, September 25.

We have been so engrossed with our own modern dance trends, and those of Europe, often reaching the point of out and out quareling as to the relative merits of various schools, and as to just where the "modern" movement started, that we have completely ignored dance evolution in other parts of the world and how modern life and problems manifests itself in the dance elsewhere.

On September 25, Los Angeles had the honor of witnessing a concert by Kenji Hinoki, young "modern" dancer of Japan, the third of a series, which will carry this artist to the east coast.

Mr. Hinoki, like all famous dancers of the Orient where the art is a tradition, is a member of a family long identified with dancing. Viewing his dances one inevitably wonders what his ancestors, who for centuries kept alive the classic *Nōh,* think of his modern interpretations.

For his dances are interpretations of ideas easily understood by the Occidental mind. There are no archaic, wholly symbolic, poetic movements, translatable only through close association with Japanese *Nōh* literature. This most modern of Japanese dancers is a very live, vital and always emotional dancer, who arouses dramatic enthusiasm in his Western audience.

His performances consisted of ten numbers. Opening with *Oginomai,* showing the fundamental movement of the *Nōh* dance, and dexterity in handling a fan. This dance, as all of the others, had a considerable amount of strong dynamic movement, turns, leaps, etc. He has tremendous power in all of his movements, and a sure, adequate technique, with a much wider range of movements than we are apt to expect in an Oriental dancer. His use of stylized movement is almost exclusively confined to the numbers in which he impersonates women: *Joshu Akagi Yama Kara,* showing the lovely maidens picking mulberry leaves, and *Sendo Kawaiya,* the fisherman's daughter watching her lover as his boat is tossed by the waves.

But in such dances as *Defune no Minato,* which is a fisherman's song as he gaily set out from shore, and *Sangaibushi,* a country dance, the movements are as modern as our most modern western dancers.

Ikadi Nori, the poem of a lone Timberman as he floats downstream on a cold night, is a wand dance, and in this interpretation his artistry reaches rare heights.

He has a fine sense of humor which was clearly displayed in *Genroku Hanamiodori,* which was one of the most amusing and artistically contrived tipsy dances I have ever seen.

The Oriental love of the lore of the country was shown in *Tengu-mai,* the dance of the long-nosed Goblin. This was the only dance in which he used the traditional mask, which in this case was a fiery red, with wispy white hair. He wore a magnificent brocaded robe, and displayed remarkable dexterity in dancing on a very high stilt-like getas.

He used phonograph records for accompaniment, and the music consisted of vocal as well as instrumental accompaniment, as is common with Oriental dances, which were originally interpretations of poems. He is modern in his accompaniment also, for some of his numbers were clearly making use of both the violin and piano as well as the Oriental instruments.

The music fits so beautifully the mood and movement that it ceases to seem strange to our ears. Seeming dissonances become harmonies, and in his dancing, small, confined movements give the impression of sweeping all-encompassing gestures.

The costumes for all of his numbers were beautiful.

Kenji Hinoki's work shows drama, emotion, and interpretive ability above the ordinary and comparable to our best western concert dancers; and he brings to America the Japanese dance in its most modern aspect.

●

Angna Enters—Biltmore Theatre, October 8, 9, 10.

This was Angna Enters' first public appearance in Los Angeles, and interest had reached a high point of expectation.

Her programs were made up of numbers well known to eastern audiences of her pantomimic art.

The first program consisted of: *American Ballet* (1914), *Feline, Pique-nique, Delsarte, Oh, the Pain of It—, Vienna, Provincial* 1919, *Piano Music No.* 4, *Auto da fe, Pavanna, Boy Cardinal, Queen of Heaven, Aphrodisiac-Green Hour,* and *Field Day.*

The second program repeated *Oh, the Pain of It, Field Day, Auto da fe, Pavanna, Boy Cardinal and Queen of Heaven,* and substituted for the other numbers: *Geshichten aus*

(*Continued on page* 40)

Code of Terpsichore

by CARLO BLASIS

With Notes *by* ALFONSO JOSEPHS SHEAFE

(Continued from last month)

Note — THE AMERICAN DANCER *is the first publication to ever offer its readers this priceless material. Still considered the unrivalled authority on ballet,* CARLO BLASIS' CODE OF TERPSICHORE *is out of print, thereby making the volumes very rare. When copies of the book can be located they are usually priced at fifty to one hundred and fifty dollars per volume.*

Alfonso Joseph Sheafe, author of the notes which accompany THE CODE OF TERPSICORE, *is the celebrated translator of* ZORN'S GRAMMAR.

•

Translation.—By such well studied motion, and so light, the Goddess scarcely deigns to touch the earth. She wantons gaily, and springs aloft with such velocity that her winged feet deceive the sight, and seldom can we detect which foot it is that prints the soil. Shooting along in airy bounds, she traces circles with her limber feet; then, with steps exact, retraces, enlarging and diminishing; as the dipping waves that dance along the bright Meander.

NOTE. The modern Ovid, in this stanza, alludes to *tems vigoureux,* to *tems enleves,* to *entrechats,* steps in turning round, *pirouettes,* etc. His description is a faithful painting of his thoughts, and nothing could be said with more precision on the performance of the first dancers of our age.

(The author is somewhat inconsistent at this point. In Chapter 7 of his *"Theory of Theatrical Dancing"* he states that *pirouettes* were invented by Gardel and Vestris—evidently Pierre Gardel and Augustus Vestris—for he goes on to say: "They were unknown to Noverre."

A. J. S.)

"Divide il tempo, e la misura eguale,
Ed osserva in ogni atto ordine e norma,
Secondo che ode il sonatore, e quale
O grave il suono, o concitato ei forma,
Tal col piede atteggiandro o scene, sale,
E va tarda, o veloce a stampar l'orma."

Translation.—So are the motions of her twinkling feet, whether on earth, or quivering in the air; whether she lightly trips, or firmly treads the ground.

NOTE. Marino points out the harmony that must exist between the music and the dance, and how necessary it is for the artist to render his legs, arms, and whole body responsive to the sound. This, together with the skill of appropriating the steps to the time, cadence and character of the music, are essential qualities in our art, and, indeed, the very life of it.

"Fiamma ed onda somiglia, e turbo, e biscia,
Se poggia, o cala, o si rivolge, o striscia."

Translation.—When she springs aloft she seems the spiry flame; and like the undulating wave, she skims along; but her more stately turns assume the whirlwind's power, or seem like eddying billows by the tempest stirred.

NOTE. Pliability, agility and a kind of graceful negligence are the most pleasing things in a dancer. I remember on one occasion dancing with Madame Léon a *pas de deux* which I composed myself, and wherein we each held one end of a scarf, that contributed much to the variety and novelty of our attitudes and groups. This excellent *artiste* displayed, with the utmost gracefulness, all the qualities I have above enumerated, all the charms that dancing possesses. The performer must move with taste and decency; let nothing be unnatural, nor in the least lascivious; all must contribute, as the poet says, to *"la decente Molezza."* And this is precisely what the spectator should admire in artists of our class. Ease, elasticity, gracefulness, and decency must always be preferred to the extravagant movements, contortions, and grimaces of dancing Phrynes. Among the ancients, there were two kinds of dancing; one for respectable and well bred people, and the other for *debauchées* and the vulgar. The distinction even existed in the time of Homer. (*Iliad, Book 13.*) Many of our modern dancers might learn from those of the age of Alcinous.

"Fan bel concerto l'un e l'altro fianco
Per le parti de mezzo, e per l'estreme,
Moto il destro non fa che subit' anco
Non l'accompagni il suo compagno in sieme."

Translation. — Harmonious symmetry prevails throughout her person. The attitude of one limb induces corresponding motions in the rest. Each foot moves, but by mutual consent it answers to the other in fraternal motion.

NOTE. Every part of the body must, in its motions, be in harmony one with the other. It is the acme of perfection.

"Concordi i piè, mentre si vibra il manco,
L'altro ancor con la punta il terren preme.
Tempo non batte mai scarso, o soverchio,
Nè tira a caso mai linea, nè cerchio."

Translation.—The strictest ties unite her to the measure; never is a line mistaken, or a step misplaced.

NOTE. These last verses unquestionably describe what we now call *petits battemens* on the instep, or *ronds de jambe.* The poet will have everything done according to rules, and not as an effect of mere chance.

"Tien ne' passaggi suoi modo diverso,
Come diverso è de' concenti il tuono.
Tanti nè fa per dritto, per traverso,
Quante le pause, e le periodi sone.
E tutta pronta ad ubbidire al verso
Che il cenno insegna del maestro suono,
Or si avanza, or si arretra, or smonta, or balza,
E sempre con ragion si abbassa ed alza."

Translation. — The linked and entwined figures of her dance are varied to the change of melody; marking each note, and minding every pause; promptly she obeys each phrase of the music, which she respects as mistress of every motion. Now she advances, stops, rises, leaps on high, or reverently bends, and then regains the upright attitude.

NOTE. The author of *"Adonis"* again reminds us of the concord between dancing and music. All must be studied and duly performed according to precept. You must, nevertheless, endeavor to conceal, by ease and variety, the systematical difficulty.

(Blasis neglects no opportunity to insist upon the absolute dependency of dancing upon music. He is as positively supported by such later authorities as Bernhardt Klemm and Friedrich Albert Zorn, both of whom declare that the music "must be imagined if it is not expressed." This is, of course, entirely opposed to the theory of certain of the "modernists"; it appears, however, that no substantial arguments have ever yet been sustained to warrant their assumptions. In fact, similar ideas were discarded by authorities who preceded Blasis.

A. J. S.)

"Talor le fughe arresta, il corsa posa,
Indi muta tenore in un istante,
E con geometria maravigliosa
Apre il compasso delle vague piante,
Onde viene a stampar sfera ingegnosa,
E rota a quella del pavon sembiante,
Tengono i piè la periferia e il centro,
Quel volteggia di fuor, questo sta dentro."

Translation.—Suddenly she pauses in middance, assumes another *attitude,* and on the instant, her whole style is changed; her feet separating, form a figure, unmatched in mathematics for precision; she turns, and seems a moving sphere, resembling most perhaps, the peacock's airy plumes. One foot in the centre stays, while the other swiftly marks the outer round.

NOTE. The poet here presents us with an ingenious description of the *pirouette.* Its execution and effect are painted in the truest manner. The dancer begins by turning *a la seconde,* and then continues the *pirouette* with *petits battemens* or *ronds de jambe.*

"E'l corpo non leggiero e non gravoso
D'intorno al centro si raggiri e volga."
(Tasso.)

NOTE. (From the poet's description it is very clear that there must have been, in his day, some definite knowledge of spinning, but whether or not such spins could be technically classed as pirouettes, there may be a doubt. Zorn defines a *"pure pirouette"* as one of four turns, and the technical definition merely calls for "complete turning of the body upon one foot." The Italion word *"piroetta"* signifies a complete rotation upon the spot.

A. J. S.)

"Sul sinistro sostiensi, in forme nove
L'agil corpo si ratto aggira intorno,
Che non fretta minor si volge e move
Il volubil paleo, l'agevol torno.
Con grazia poi non più veduta altrove
Fá gentilmente, onde partí ritorno.
Si erge, e sospende, e ribalzando inalo
Rompe l'aria per mezza, e trincia il saltro."

Translation.—On her left foot her figure rests, and adopting a new posture, she swiftly whirls around; with less rapidity the darted *Paleum* (dart) flies. With grace inimitable she now regains the spot from whence she parted, there stops, then leaps aloft, and hangs her feet on nothing, quivering in the air.

NOTE. The first four lines of this stanza show what rapidity pirouetting admits of, and what elegance may be displaying in turning. The last lines speak of the preparation for, and the effect of the *cabriole.*

(Continued in next issue)

Dancers Forum

OPEN COMPETITION
FIRST PRIZE

What They Say About the Dance

(Submitted by Verna Arvey of Los Angeles, California)

ADOLPH BOLM: Primitive people create their dances sensibly. The idea, or subject for the dance, comes first. From that, the rhythm develops. Then comes an appropriate accompaniment. Later the body moves, and at last, the ornamentation, or costume, is considered. How far contemporary dancers have gone from this! The dance may evolve today from costume or from music or from any other external source. The result: no basic thought on which the finished creation can rest.

●

RICHARD BUHLIG: I am sure the great composers would not mind if dancers danced to their music beautifully and reverently. But the things they do to the music! Why, if it be true that the masters turn over in their graves each time a piece of their music is desecrated, they must all be whirling dervishes by now!

●

MIRIAM MARMEIN: I regard dancing and pantomime as a theatre art—an art dealing with the emotions and senses primarily. To intellectualize it, make it a cerebral expression, or to employ it as philosophical propaganda is entirely outside my personal province.

●

WILLIAM GRANT STILL: It is possible for a dance built to music to be in coherent form, whereas music made for dances is usually formless and incoherent.

●

MARTHA GRAHAM: Sometimes a critic protests against one of my new dances. I wait a few months, then repeat the same dance. It is then approved in the papers, with the explanation that "Miss Graham has changed certain parts of her dance." But it is not the dance that has changed; it is the eye of the critic.

●

CONRAD AIKEN (speaking of a fusion of dance, poetry and music): It would be fun to try. I don't see why such a thing can't be done!

●

LUISA ESPINEL: I cannot fit myself into a dance pattern foreign to me. I must take it away and make it my own before I can dance it.

●

GEORGE ANTHEIL: Balanchine is a very good friend of mine and I think he is the best choreographer I know. Martha Graham is my second choice. I love the ballet and dancing very much and believe that America loves dancing and will become a great dance country.

●

GABRIEL GROVLEZ: Our French moderns exaggerate rhythms which remind me of African dances. I am sorry to say there is no more virtuosity, nor more of the choreography of the 17th and 18th centuries and (nearer our time) of those ballets: Giselle, Coppelia and Sylvia, so well known in Europe.

●

BENJAMIN ZEMACH (to his dancers in rehearsal): You ask me to be kinder to you, so that you will get more fun out of your work. I think the fun will come after the work is finished and you are conscious that it is well done. Art is to give to others something necessary, something living and breathing. To the audience it is a brief interlude: too short, when our work has been long indeed. But we, by our thoughts and our concentration, can make it much bigger than a brief interlude.

●

HELEN MARCH: Everything in life has its own peculiar rhythmic form. Smoking a cigarette, washing dishes or riding up and down in an elevator could become the basis for a dance pattern, dramatic sketch or pure design.

●

NORMA GOULD: It has been said that the dance is music made visible. Then what is music but the dance transmuted?

●

VICTOR BARAVALLE: Most people become stars via the understudy route: waiting for the real star to fall ill and be absent from the theatre. But if that statement is printed, we may have an epidemic of star-poisoning!

●

GENE GOWING (on attending a dancers' conclave): The muse of dance almost overcame me today with the heavy-laden air of the rank perfume of jealousy. Never have I been to a food fair or an auto show that I returned home with so many business cards and circulars.

●

ALEXANDRE TCHEREPNIN: The dance should now go back to the beautiful, away from the grotesque, the empty, and the athletic.

●

WALDEEN: Since all perfection in the dance, to be basically sound, must begin in the perfection of the body, or physical medium, modern dancers have contributed significantly to their retarded art. But must the new dance end in bodily perfection and freedom of expression? Must the realm of ideas be limited to biological and sociological themes?

Concerning Contributions

Address all communications for this department to the Forum Editor, THE AMERICAN DANCER MAGAZINE, 250 West 57th Street, New York City.

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With your contribution enclose a separate sheet of paper on which you have written clearly your (1) name (2) address (3) occupation (whether professional, teacher, student, parent or interested reader) (4) correct age (if under 18 years) (5) kind of dancing in which you are most interested (6) name and address of your present dancing school.

The contest announced in this issue, for the month following the next, closes on December 25.

Contributions will be judged by the Forum Editor according to (1) General Interest (2) Merit (3) Originality. Age will also be considered in making awards so that children will have an equal chance of winning any of the contests.

AWARDS

The following awards will be made *each* month to persons submitting material selected for use in this department.

First	Cash Prize of $5.00
Second	Two-Year Subscription
Third	One-Year Subscription

SECOND AWARD

The Black Butterfly

(Photo submitted by Miss Rosita Royce of Lincoln, Nebraska)

THIRD AWARD

Dance of the Roses

(*Poem by* EILEEN JOHNSON of Niagara Falls, New York)

Dedicated to Vaslav Nijinsky

Pink roses of dear beauty
bloom in filmy sunlight,
filling the air with music.

As hearts leap and thrill
to bland fragrance,
and a kind move of life
flows with the breeze,
all is the Dance . . .

until the breeze
becomes wind and hollow,
lifting rhythms disband,
and pink roses bend in awe
on their thin green stems,
yearning to stand.

FOURTH AWARD

The Dancer

(*Poem by* ALEXIS RULOFF of New York City)

Remember, when you danced for me?
Dear, I tossed you a rose!
You danced with passion—Russian fashion,
your heart was in your toes! . . .

You listened to the music wild,
your soul was in the dance,
You whirled with feeling—love came stealing,
revealed in ev'ry glance!

FEBRUARY CONTEST

Snapshots—of dancers, at home, or abroad, informal poses, interesting scenes, lively pictures of dancers in action—taken with your own camera. Enter your most interesting, novel and original photographs in the Snapshot Contest for February. No photos will be returned unless a stamped and addressed reply envelope is enclosed.

Entries should be mailed not later than midnight, December 25, to be eligible for the awards.

OVERHEARD

(Submitted by F. B. Kelly, Philadelphia)

DANCE PUPIL (facetiously): "I wonder whether it's my natural aptitude or your

(*Continued on page* 45)

Dance Teams

Alberto Gallo reports: BEUVELL and TOVA are opening an engagement at the Congress Hotel in Chicago. . . . ESTELLE and LEROY are packing them in at the Paradise, and upon completion of their engagement there will appear at the Rainbow Room atop the R. C. A. Building, Radio City. . . . D'ANGELO and PORTER are at the Chase Hotel in St. Louis. . . . GIRARDO and NADINE are still scoring a personal hit in Louisville, Kentucky. . . . ENRICO and NOVELLO will follow GOMEZ and WINONA in the Rainbow Room the last part of this month. . . . CHARLES and CELESTE are dancing in the Cocoanut Grove at the Park Central. . . . CLARK and HALLIDAY have been held over for four more weeks at the Syracuse Hotel, Syracuse, N. Y. . . . THE TOWNSENDS are at the Lakeview Hotel, Lakeview, N. J. . . . GEORGES and JALNA are filling a several weeks' engagement at the Blackstone Hotel in Chicago. . . . MANYA and DRIGO are at the Hotel New Yorker. . . . MINOR and ROOT follow JOE and BETTY LEE at the Club Versailles. . . . The ASHBURNS are scoring a hit at the Hollywood Restaurant. . . . ST. CLAIR and DAY signed a contract that took them to Paris, France. . . . PANCHO and DOLORES are in Harry Howard's Revue . . . DANILLO and NORTHWAY are dancing in Cleveland, Ohio. . . . DUANO and DONOLA are appearing in St. Louis. . . . CALDOS and BALINE have been booked into the Cocoanut Grove, Reading, Pa. . . . THE REYES are at the Metropolis in Boston.

●

HELEN KNOTT and CHESTER TOWNE opened an engagement at the Book Cadillac Hotel in Detroit, October 22 and will go from there to the Edgewater Beach in Chicago.

●

JEANETTE and CARLO, Corbera-Vincent-trained, are touring the States and Canada. Their new Doll number is a sensation and their popularity predicts a busy winter season for them.

●

HAYES and GINGER HERBERT, another Corbera team, from New Orleans, have a long line of bookings throughout the Northern States.

●

ZANETTE and COLES have been making a tremendous hit in the Terrace Room of the Morrison Hotel in Chicago. JOYCE COLES, the feminine half of this team, came to America from England at the age of twelve as a member of the Pavlowa Ballet and was detained at Ellis Island until Madame Pavlowa put up a $5,000.00 bond that allowed her to enter the gates of New York. Joyce Coles has been dancing in this country ever since with the exception of frequent European engagements. Even though she has become a favorite with hotel and Night Club audiences as a ballroom dancer Joyce still sticks to the ballet, the dance that made her famous. Other than being a beautiful dancer, she is considered one of the best-dressed girls in the theatre. All of her clothes are made by Dorothy Van Winkle, one of New York's foremost designers. Horseback riding is her hobby and she may be seen most any morning while in Chicago cantering through Lincoln Park or in Central Park when in New York.

●

FOWLER and TAMARA, sophisticated dance team, appeared on the second program of the Clark University Fine Arts Course at the Jonas G. Clark auditorium in Worcester, Mass., on the evening of October 20. Opening with an exotic version of the modern dance, symbolic of East India, the team, in a composition entitled *Secreto Eterno,* excelled in the expression of the sensuous movements of the cobra. In contrast to this emotional tragedy, they performed a light and swinging *Gavotte* which depicted Springtime in Versailles in 1830. Also on the program was *The Blue Danube,* Tamara's solo performance of the *Valse Triste* of Sibelius and two fiery spontaneous Spanish numbers. They later danced eight more dates including Halifax, St. John and Prince Edward Island. December will find them on tour again with dates that extend from coast to coast and into Mexico.

●

WALLACE and ELVADI went into the Revere Varsity Club in Eureka, California, following their return engagement at San Francisco's Dawn Club, and will dance their way from there into Canada via Portland, Seattle and Spokane.

●

In Chicago: MILES and KOVER are being currently featured at the Palmer House. . . . RODRIGO and FRANCINE are at the Edgewater Beach. . . . ADAIR and RICHARDS are at the Royal Frolics. . . . GARY LEON and MARCIA MACE are now appearing in the Continental Room of the Stevens Hotel.

●

COLLETTE and GALLE opened at the new Hillcrest Supper Club in Trinidad, Colorado, after a short rest which followed their engagement last season in Old Mexico. At the close of the Colorado engagement they went under the management of Jack Middleton, of Cincinnati, playing the following dates: Glenn Rendezvous in Newport, Ky., Castle Farms in Cincinnati, Ohio, Martins Tavern in Lima, Ohio, Club Joyland in Lexington, Ky., and opened November 3 at the Club Ponce de Leon in Dayton, Ohio. Chicago will see them during the holidays.

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WHITE HORSE INN

(*Continued from page* 32)

and is glad to be in New York City so he can see all the new theatre productions. His home is Wilkes Barre, Pa.

HAROLD MURRAY'S home town is New York City. He has traveled to the coast several times. Once by thumbing, once on a freighter and twice on tour with *Of Thee I Sing* and *As Thousands Cheer.* Started in show business when a child and made pictures in the old Edison Studio in the Bronx. Has worked in pictures on the coast for four years, had a stock contract with M. G. M. and was under contract to Tiffany-Stahl Productions in Hollywood. He played a principal role in *Face the Music, Good News,* in the road companies of *Of Thee I Sing, As Thousands Cheer* and *Jubilee.* His hobby is sculpturing and he prefers the human form and gets his ideas for poses from dance positions. He thinks that not only actors but anyone who has to meet the public should study dancing. His brother is JAMES MURRAY of the movies.

LUBA MATIUK, age eighteen, is ambitious to be a ballerina. She has studied with MICHAEL FOKINE and was with the Fokine Ballet for two seasons. What a surprise to find that her job in a Broadway musical was to dance in the rear of a *White Horse Inn* cow. She thinks this is quite different from the classical ballet but she is not discouraged and still hopes to be a ballerina some day.

MEL KACHER'S home is in the Bronx. This is his first New York show and he expects to continue in the theatre. Mel was an usher at the Center Theatre until the time he went into *White Horse Inn.*

NINA VERCHININA

(*Continued from page* 28)

tionalist with definite views on the dance. It is indeed personages such as she who lend dignity and distinction to their art. Her immediate intentions are to be a concert dancer. For the time being, however, she will go on tour with the Monte Carlo Ballet where she will thrill audiences throughout this country which she loves so much (she finds America freer and broader than Europe and would love to live here) just as she has done with audiences throughout Europe and in New York.

At the present time, she is studying ballet (not modern) with a vengeance. I have seen her working in the studio, and a more tireless and diligent worker I have never seen. Her passion is leaps and tremendous ballet combinations. She never tires of them. She doesn't like to spin, but feels it necessary. To her way of thinking, nothing is against the laws of modern dancing. I asked her about *beats.* Such a thing as an *entrechat six* I have never seen performed by a modern dancer. "It is probably because they can't do it," she answered with a smile, "not enough ballet training. But some day," she said knowingly, "the modern dance will have technique and positions all its own just as the ballet has always had."

Until then, let us remember with Nina Verchinina, that, tradition is good and innovation is good, but it is in the blend of the two that Art reaches its highest manifestations.

NEWS AND PHOTOGRAPHS

Do you want the profession to know what you are doing? Then send your news items, programs and recital photographs direct to Student and Studio Department prior to the first of each month for inclusion in the immediately following issue.

But please don't ask for the return of photographs, clippings, etc. Student and Studio accepts no responsibility for them, and cannot return material.

DISGUISING ART

(*Continued from page* 11)

embarked at Hamburg for the land of wild Indians, tramps and Buffalo Bill.

"Alex met a Russian girl on the boat coming over." Rudy continued, "She was a dancer. When we arrived in New York he went to visit her at the studio where she studied. He forgot all about the Indians then. He even disliked the tramp idea."

Alex laughed at this tale of an early romance and said, "I wanted to be near her. I began taking dancing lessons so I could be her partner."

After a year of lessons Alex Fisher realized his dream, not to make a professional debut as a dancer, but as a partner to a girl he adored. He danced a small bit in *Scheherazade* with her at, of all places, Coney Island!

Ruth Harrison, his beautiful and talented partner of today, arrived in time to join in the last round of coffee. Undoubtedly, she is the perfect Ziegfeld type of Follies girl, both on the stage and off. Her frank blue eyes with their long dark lashes twinkled with merriment when she exclaimed, "Why Alex! How could you serve your guests such weak coffee! Do you want them to fall asleep on you?"

Tossing aside her coat, donning a neat little apron, the Follies beauty busied herself over new coffee while we chatted on about the dance.

"My years with the Chicago Civic Opera Ballet were the most pleasant of my career." Alex continued, "We had a good salary, security, artistic work, the variety of ballet, daily lessons and the greatest of opera stars to amuse us, among them the spirited Mary Garden, who always had a clever anecdote or story to tell before she gallantly swept on to the stage."

"If only the ballet could be organized like the opera is today, or if it could get organized at all. With the right people in the lead, it would have a fair chance of developing into something commercially and artistically worthwhile." Ruth stated with conviction, "It seems that artists are invariably individualists, whereas the ballet to be successful depends altogether upon the cooperation of many artists of all kinds, dancers, ballet-masters, actors, poets, musicians, painters and costumers. It is, first of all, a culmination of the various arts that contribute toward the spectacle itself. The first requisite of the artist is sociability, the very opposite of individualism."

"Yes," agreed Alex, "I can't imagine a hermit doing a ballet. Most dancers today are hermits as far as their artistic endeavors are concerned."

Good strong coffee, with scrambled eggs, toast and a collection of delicacies were brought before us. The Greyhound resumed interest in the gathering.

Ruth continued. "When Alex and I first met, my manager had decided that I needed a partner for a coming vaudeville tour. I was a hermit artistically until that eventful day. Having had my own way for many years as soloist in the act, I suffered every possible physical and mental agony at the thought of team work.

"She would scream and writhe every time I touched her." Alex squirmed and wiggled expressively.

"I liked to do pirouettes, not adagio, and every time he would stand behind me to catch me I would lose balance, and when he clutched me in the adagio holds I nearly went mad!"

"We fought so much that first year together that managers would write in to the office asking if those crazy principle dancers were still going and could be advertised to appear, or whether one had been knocked out for the count during their many fights."

When, finally, they decided to make the best of their partnership, hard luck stepped between them. Ruth slipped on a slippery stage, injuring her foot seriously. They came to New York for medical advice. A year's work had to be sacrificed. Specialists could not determine the nature of the injury. Every cent they had was spent in an attempt to locate the cause of the trouble. After months of expensive advice from specialists, a small, unknown family doctor in an out-of-the-way street said that the interior arch of her foot had been damaged, and that a temporary bandaging would be all that was necessary to make it strong enough to dance upon. With a bandaged foot Ruth returned to work—only to have more bad luck. On a *fly-around turn,* Alex sprained his back and the contract had to be cancelled again.

"Hungry and desperate, both crippled and penniless, we walked down Broadway that evening to see our names glowing brightly with huge letters in electric lights. The irony of it! It showed us conclusively that you cannot eat your fame or drink your publicity. We decided from then on to stop being artistic beggars and to become worldly wise entertainers."

"A fine time to decide that!" announced Rudy.

"Well, we struggled along somehow for three months and then luck smiled on us again. We had had some photographs made at the Mitchell studio. A woman then unknown to us called one day to offer us an audition for the Sevilla-Biltmore Hotel in Havana because she liked the photographs. As our costumes had all been owned by the former vaudeville act, we went to a storehouse, a sort of graveyard for old theatrical junk, in search of something to wear at the audition.

Ruth purchased an old dirty pink dress for a few cents and Alex was outfitted with an antiquated full dress suit. When they appeared for the try-out, the manager was asked to use his imagination so far as the costumes were concerned. They promised him there would be new ones for the Havana engagement. He signed them.

Ruth continued to relate the events which followed:

"We had a good contract and still no costumes. A costumer was persuaded to trust us, with only the contract for security. We bought $1500 worth of costumes! Dance clothes, street clothes, cocktail dresses, afternoon outfits, evening clothes and even a few silk pajamas. We signed our lives away for clothes. After working 16 weeks in Cuba to pay for our costumes we returned to New York."

From then on fortune favored the two dancers, but not with "overnight success" by any means. The only formula they know for success is work and more work and an undefeatable love and enthusiasm for the dance, whether artistic or entertaining.

"We tried art," Alex said, "until managers furiously beat their fists on mahogany tables with the declaration: 'We want entertainment. Where in blazes do you think you are—in concert?' We finally just gave them art, as much as we dared, disguised as entertainment."

The afternoon passed rapidly. Linda, after devouring several bone-shaped dog biscuits, lost all further interest in the discussion, curled up in a sort of dying swan position on a comfortable fur rug and fell fast asleep.

Please mention
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ON YOUR TOES

(*Continued from page* 18)

ruption and without admitting failure until success is achieved.

FRED DANIELI has a scholarship at the School of the American Ballet and looks forward to joining the regular company.

GRACE KAYE plays with dolls—and her model theatre during her spare time away from the big theater, experimenting with original costumes and scene designs for, naturally enough, future dance spectacles.

GERTRUDE MAGEE decided to become a New Yorker and to demonstrate her decision she has moved home, furniture and family to the metropolis.

MARIA MONIG spent her girlhood in a convent in Ohio, studying twice a week at the school of the ill-fated Semenoff, who leaped over Niagara Falls in despondency over the ballet in America a few years ago.

GEORGE CHURCH, a pupil of Anatole Bourman of Springfield, Mass., believes that the first requisite for success in dancing is health and strength, for with bouyant health come liveliness and expression; sufficient energy for practice, rehearsal and performance.

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STUDENT – STUDIO

(*Continued from page* 31)

to be given once every week at the local Strand Theatre this winter. Assisting in training the young dancers for the performances is Laurice Anderson, who recently joined the staff.

Ambitious Child

● BOSTON, Mass.—Senia Russakoff is presenting one of his pupils, Doris Garstone, who is billed as a "nine year old artist" in a dance concert on December 1 for the benefit of his school's scholarship fund. Doris is attempting a program that would be ambitious for one twice her age, and is scheduled to do Yiddish, Chassidic, Palestinian, Russian and interpretive dances.

Bourman Branch in Hartford

● SPRINGFIELD, Mass.—Anatole Bourman, who is best remembered for his ballets at the New York Strand Theatre some years ago, opened a branch studio in Hartford this season. His wife, Mme. Klemova, assists in the classes.

Dance on Skates

● NEW ROCHELLE, N. Y.—*Dreams* was the title of the Studio Recital given by Marlen Dance Studio directed by Marea Kerns Godfrey. Opening with a Toy Shop scene the recital closed with a spectacular number entitled *Winter Wonderland,* with the dancers performing on skates before a glittering snowbound landscape.

Foundation Class

● BELLMORE, N. Y.—An elementary foundation class for beginning pupils is offered by the Lennox Conservatory of the Dance. In this class all pupils are given the rudiments of ballet training with barre exercises to fit them for entrance in the regular courses, whether tap dancing, musical comedy or classical ballet.

Returns from Abroad

● BRADFORD, Penn.—Miriam Kreinson, who personally conducts all her own classes, returned to reopen her newly decorated studio after spending two months abroad. She received several offers while in Europe to appear professionally and expects to return next season to accept these engagements. While in Russia she witnessed the Russian Theatre Festival.

Professional Courtesy to Visitors

● CLEVELAND, Ohio—The Betty Felsen Studios of Stage and Radio Arts extend hospitality to professionals appearing in Cleveland, offering free use of their studio for rehearsal and practice. What other studios throughout the country do the same?

Daily Professional Class

● CHICAGO, Ill.—Edna L. McRae reopened her studio for the season with the announcement that the daily professional classes would be a feature of this year's curriculum. These classes are really professional in fact as well as name, being attended throughout the season by many well-known dancers from opera and ballet, concert and musical comedy.

Motion Picture Tie-Up

Joe Keith, famous Chicago teacher, announces he has formed a workable plan with Metro-Goldwyn-Mayer. In a search for talent the motion picture company will send a representative to the major student productions to be given at Chicago theatres this season, with a view toward Hollywood for the students who "click."

LEONA TURNER *at the opening of her spacious new studios in Maplewood, N. J.*

Scanlan Moves

Among the many teachers who are moving to newer and larger quarters to take care of increased enrollments we find Fran Scanlan. His present studio is reported as "beautiful, well ventilated, large, done in two shades of blue, trimmed in chromium and outfitted with excellent equipment throughout." It sounds quite ultra.

Another New Studio

Bruce R. Bruce has a grand new and enlarged studio of his own for specializing students. He may eventually develop a whole chain of acrobatic schools through the middle west.

College Concert

● ROCKFORD, Ill.—Grace and Kurt Graff gave a program of dances November 20th at the Rockford Women's Club, open to students of Rockford College because of their interest in modern dance. The club has a Little Theatre which is ideal for dance programs.

Teachers' Course Requested

● LAKE WORTH, Fla.—By special request of Florida dancing teachers, Gladys Hight of Chicago will conduct a Teachers Material Course for one week in January at the studio of Grace Thomas.

Downtown Studio Added

● SOUTH BEND, Ind.—Maxene Mollenhour has established another studio. The increased enrollments this season made it necessary to lease an entire floor for the new studio, transformed into a modern and up-to-date dance school.

In Proportion

● DEARBORN, Mich.—Jane Caryl Muffat believes that pupils enjoy dancing in direct proportion to the manner in which they apply themselves.

Second Birthday Fete

● RACINE, Wis.—The Brownee Brown Dance Studio celebrated the schools' second birthday with a studio and theatre party. Prizes in the peanut-pushing contest were won by a team captained by Grover Smieding.

To Open Fifth School

● MINNEAPOLIS, Minn.—The Academies of NY-CHI-LA under the personal direction of Yohan Steiffer will open a fifth studio in the Twin Cities. A crew of field representatives is employed by the academy to contact prospective pupils and their parents, demonstrate the advantages of dance training and explain the aims and ideals of the school.

Labor Drama

● SAINT LOUIS, Mo.—A labor pageant entitled *Surging Forward* was recently produced on a mammoth scale with dances arranged and directed by Anna Agress. The two hundred and fifty participants were all members or children of members of the International Ladies Garment Workers Union. After the St. Louis presentation the entire cast was taken to Kansas City. The pageant interested a group that had formerly been deprived the privilege of knowing what joys and advantages were to be had through dancing.

Look Out for This Man

● AUGUSTA, Ga.—The director of the Bertram Studios warns dance teachers to beware of a man who is traveling about offering promotional schemes for a student show. He engages pupils for a few appearances, goes around to book the show in surrounding towns, contracts for advertising under the school name, makes wild promises to advertisers such as space on heralds, programs, window cards, awards for prize letters about advertisers, etc., collects with the aid of the teacher's reputation locally and then—leaves town. The teachers pay the bill. Description: Real name may be Stanley. Goes under various aliases. About 5 feet 10 inches in height, weighs about 160 lbs. Gray-green eyes. Is usually accompanied by a wife and a very young baby that he uses to cry him out of trouble when necessary.

"Carolina Girls" Popular

● CHARLOTTE, N. C.—The Misses Frances and Elizabeth Henderson, of the Henderson School of Dancing, staged a five-act show at the Carolinas Agricultural fair. Special features of the occasion were the presentation of the Carolina Girls, a group of dancers in beautifully designed costumes who do all types of dancing, and the school's junior girls. This latter group, although younger than the Carolina Girls, have appeared in many outstanding public appearances. In keeping with the standards of the Henderson School, elaborate new costumes were designed and made for the occasion.

Numerous girls have gone from the unit of Carolina Girls to greater success in New York and Hollywood. The Paxton Sisters, who were picked by Earl Carroll for one of his New York revues, were among these. After a successful season in the East they were sent to Hollywood by George Cukar, where they were placed under contract to Fox pictures.

Give Monthly Studio Recitals

● CHARLOTTE, N. C.—The Burkhimer School of the Dance presents a monthly studio recital. The December performance will be the annual Christmas Recital featuring the baby and junior students. A second studio was opened in the Woman's Club for the convenience of pupils in another section of the city.

New College Instructor

● NASHVILLE, Tenn.—Miss Delaney, graduate of the Chalif School in New York, who has taught in Boston and Gloucester, Mass., is the new dance director at Ward-Belmont. She will instruct the collegians in all types of the dance.

Jenkins in Memphis

● MEMPHIS, Tenn.—Grace Bowman Jenkins, Chicago authority on adagio and acrobatic work, will present a one-day material course in Memphis on Sunday, December 6th, at the Peabody Hotel. These one-day courses have had tremendous success in Chicago and Cleveland.

More Studios

● LAWTON, Okla.—Helen Clifford adds two more studios to her present school. One in Carnegie, the other in Anadarko.

School Paper

● EL PASO, Texas—Foot Prints, published monthly by the Alyce Outlaw Dance Studios, received its name from Mrs. Eugene Edwards, who received a year's subscription to the AMERICAN DANCER for selecting the winning name for the school bulletin. A news box is placed in the studios where pupils may contribute any news of interest for publication in future issues. Local advertising helps to make the editions financially successful. If you plan to edit a school paper send for a copy of Foot Prints. It's a winner.

WEST COAST ITEMS
by Dorathi Bock Pierre

● LOS ANGELES, Cal.—The Belcher Dancers, featuring Marjorie Belcher and Louis Hightower, were successful at Pasadena in Opera at the Civic Auditorium. The Crane Twins, trained exclusively by Ernest Belcher, were welcomed back to the Biltmore Hotel Bowl.

Aida Broadbent, who was seen last season with the Hollywood Ballet, opened her own school of dancing. She was engaged by Columbia Studio to assist Leon Leonidoff in the dance production for Grace Moore's new picture, and staged the ballet for the Artist's Ball in Del Monte.

Maud Riley Rindlaub presented David Tihmer and Dorothee Jarnac in concert at her studio.

Dorothea Bowen, former Denishawn dancer, was recently married and has opened a studio in Laramie, Wyoming, her new home.

Rafael Cansino, youngest of the Cansino brothers, has joined the Perry Studios as teacher of Spanish dancing.

Serge Oukrainsky is now conducting his classes in the Grace Bowman studios.

Agneta Slany, teaching German dance techniques, claims that more and more motion picture actresses are taking dancing for correct posture and rhythm.

There is a movement afoot in Hollywood to establish a permanent ballet. Unfortunately they have elected to call themselves the American Ballet Foundation, causing considerable confusion since they are not (as yet) connected with the American Ballet in New York.

Several Studios

● MONROVIA, Calif.—Peggy Gene, who for many years conducted a successful studio in Los Angeles and later in Arcadia, is now operating schools in Monrovia, Arcadia and other small towns. Assisting her are Miss Josephine Nelson, who will be remembered as her assistant for the last several years, and two advanced pupils. With the aid of these capable assistants, Miss Gene is able to efficiently operate all of her schools.

A New Arrival

● NEW ORLEANS, La.—Josie Corbera and Elliott Vincent are the proud parents of a son born to them on October 25. This department has not been advised of the young man's name, but something tells us he will surely be a "Junior"!

The Kiddie Shows at the Maison Blanche Department Store, under the direction of Mrs. Vincent, whom New Orleans still knows (and probably always will) as Josie Corbera, are growing more popular each week. Saturday afternoon is the time.

Dancers at a Premium

● BRECKENRIDGE, Texas — According to Emmett A. Davis, the only teacher in Breckenridge, dancers have been at a premium in Texas as a result of the Frontier Centennial in Fort Worth and the Dallas Centennial. Even though the Frontier Centennial is soon closing, he states that many road shows are rehearsing for tours all over the United States and so business has not diminished. Two of his dancers, Clarence and Annabelle Davis (no relation to their teacher) are rehearsing now for a show to tour the Interstate Circuit, after having closed a successful summer season with the Casa Manana Show.

Mr. Davis reports that he is planning a course of ballroom dancing for high school pupils to be taught free of charge in the school building. He wants it made clear that he feels free to do this inasmuch as there is no other teacher in Breckenridge and consequently he is not taking business from someone else. Being pupils he would probably not be able to enroll anyway, he feels that by teaching them gratis and thus giving them training in the fundamental steps and tempo, he will be laying a foundation of better dancing for the next generation. "I sincerely believe that this, while at present will be profitless, will in the future make many new pupils and create a desire to dance better." The thought that suggested this action to me was my remembering my freshman year in high school in San Pedro, California, where classes of this sort were conducted by the girl's gym teacher. I wish I could remember her name for it was she that was partly responsible for the continuation of my dance training. She instilled in me the desire to dance better."

Tomaroff Tours

● DALLAS, Texas—After nearly two years of teaching in the studio he established in Dallas, Aron Tomaroff announces that he is once again taking to the road and will be on a teaching tour soon after this is printed. With a schedule that includes Memphis, Atlanta, Savannah, Miami, Tampa, New Orleans, Houston, El Paso, San Diego and San Francisco, it would appear that the Tomaroffs have become wedded to the luxurious warmth of the sun's rays and intend to stay where the sun is, at least during the winter. Mr. Tomaroff's decision is not wholly a surprise inasmuch as he had a most successful teacher's course this summer in Dallas, and many of those who attended urged him to bring more material to them during the winter.

● SAN FRANCISCO, Cal.—Charles Montal reports that his young pupils are having a busy season.

The William Palmer School of Stage Dancing presented a recital at the Burlingame High School Auditorium. The school's annual dance recital will take place in March at the Veteran's War Memorial Opera House in San Francisco.

Elizabeth Selden, author of *The Dancer's Quest,* gave four lectures on the modern dance at the Museum of Art.

●

● SAN MATEO, Cal.—The San Mateo County Floral Fiesta proved to be a beautiful spectacle. A pageant called *The Quest* was presented under the direction of Fred Carlyle at the Bay Meadows race track. Bettina Nor-

(*Continued on page* 44)

BARBARA ANN, *talented pupil of Maxie Ford of New York is going to Hollywood under the management of Marty Forkins to make pictures Center*—JANE WURSTER, *pupil if Mme. Maendorff of Upper Darby, Penn. Right*—DORRIS GARSTONE, *pupil of Senia Russakoff of Boston, who will appear in concert*

A NEW HIGH!

With this issue THE AMERICAN DANCER reaches a new high in circulation—10,000 copies of this issue (December, 1936), were printed and distributed!

Do not confuse THE AMERICAN DANCER with any other publication. THE AMERICAN DANCER does not have any subsidiary magazine.

It has been brought to our attention that subscriptions intended for THE AMERICAN DANCER have been sent to other publications through a confusion in names.

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PAUL DRAPER

(*Continued from page* 16)

Mr. Draper has no patience with the artist who complains that he is not understood, that he cannot gain the fame he deserves because the "canille" are too stupid to appreciate true art.

"The whole trouble is with the artist, not the public, if his dancing is not understood," he declared. "Too often the artist takes advantage of his position in the center of the stage and uses his dance purely as a form of self-expression, without the slightest regard for the other person's boredom. This is the height of selfishness and egocentricity. Who could, or should, be interested in spending a whole evening watching some stranger express himself? A dance made up of a series of gestures that mean earth, sky, world or what-have-you only to the dancer can be summed up in just one phrase: What of it? Is it surprising that art served in so unpalatable a form is received indifferently?

Mr. Draper feels that while a writer, composer, painter or sculptor is often recognized years after his death, a dancer can only submit his bid for immortality while he is on earth, that he is acclaimed then or never. It is significant, he thinks, that the most famous dancers were loved by the people, that their names are known to the man on the street, not merely to connoisseurs.

"American dancers particularly, with their mastery of technique, should try to appeal to much larger audiences than they do," he said. "During my engagement at the Chez Paree in Chicago it often occurred to me that if every dancer would avail himself of the opportunity of dancing before a hardboiled, drunken audience he would learn invaluable lessons for his art. I discovered that there is no one who cannot be moved. They are the victims of fear, hope, love, despair, bewilderment as are the dancers themselves. If an artist can make himself one with his audience, tries to understand their feelings, he will never lack followers, whether he dances on the street corner or in the opera house."

A great admirer of Massine, Mr. Draper believes he has gained his well-deserved reputation purely through his ability coupled with consideration and respect for his audience. He named the Bar-Tender's dance that never fails to bring a Massine audience to its feet.

"Massine presents a perfect picture," he said. "His technique is flawless, and with his audience he laughs at this bar-tender, understands his joys and his difficulties. The audience feels that the artist is one of them, and for that reason Massine will nev appreciation."

Mr. Draper hopes that through tap d he will bring an understanding to people that other forms of dancing do not provide.

"Tap dancing was originally a popular entertainment among negroes. To them we are indebted for its spontaneity, its rhythm. I feel that if this spontaneity is rationalized it can be put to more comprehensive purposes. Nietzsche once said, 'Let that truth be lost that has not laughter,' and too many dances today have no laughter."

It is apparent that this young man does things rapidly. At four years of age he recognized good music; it took him but s months to distinguish between reality a Greenwich Village make-believe—a fact some people never learn. In seven years he has become an accomplished dancer. It is safe to assume that it will not be long before all his ambitions are realized.

DANCE EVENTS

(*Continued from page* 33)

dem Wiener Wald, Ikon, Promenade, Antique a la Francaise, Little Sally Water, Odalisque and *Contre Danse.*

Everyone seems to have been delighted with her work, but there is a furious controversy raging as to the use of the word "dance" in connection with it. Inasmuch as this country is so little acquainted with the art of pure pantomime, those attending her concerts for the first time are apt to be confused. Perhaps dancers forget that pantomime or "Imitative Magic" was at one and the same time the birth of religion and dance to the human, and pantomime dependent upon movement for meaning must in that sense be dance.

Undoubtedly Miss Enters' work had its origin in dance. She studied to be a dancer, but the art which she has evolved from a dance base is pure pantomime, and she suffers by the criticisms of dancers who easily find flaws in the pattern or choreography of her numbers, and others who find her movements lacking in dance form and technique. She could easily avoid this by not calling herself a dance-mime. She does not need that prop. Her art can certainly stand upon its own merits. She has that rare dramatic genius of transmission. The ability to transmit to her audience the emotion she wishes them to feel, and the fact that she does this without perfect dance choreography, and without words, makes her a transcendent artist.

Never have I seen anyone upon the stage, even with the words of a Shakespeare to aid them, so easily able to evoke a mood and to hold that mood as long as she wished.

And rarer still, through pantomimic movement alone, to create an air of sinister oppression until it seems impossible to breathe.

Her art, however, is no small thing. She is able to create the illusion of adolescent girlhood so poignantly that there were many who felt a lump in their throats at *Little Sally Water,* and thrilled with the love-starved girl in *Vienna, Provincial* 1919; while her sense of satire is perfectly timed, neither understating nor overstressing any point.

Los Angeles, known by all theatrical performers as being a difficult and "cold" audience, was so completely enthralled by her artistry that before the program was half completed the audience was standing and wildly calling "Bravo" in the most Continental manner. This same phenomenon continued for her four performances.

Regardless of what Angna Enters chooses to call her compositions, she is a genius of pantomime and should be honored for this too rare ability.

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Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

Leroy Thayer is making plans for the entertainment of the D. M. of A. in his city that make us believe that the Washington Convention next summer will be one of the outstanding meetings in the history of the organization. Many clubs are already planning to charter busses or cars so that their members can make the trip to Washington in a body.

President Mrs. Montie Beach arrived in New York on November 8 in time to attend the meeting of the National Council of Dance Teachers Associations. After a visit in Hartford, and a few days in New York she will return to Houston via Washington, where Leroy Thayer has called a meeting on November 15 of Maryland, Virginia and Washington, D. C. teachers in her honor.

Mrs. Beach reports that the Western teachers have pledged themselves to a good attendance at the Convention next summer. In fact, her recent trip to California was for the express purpose of extending a personal invitation to them to attend. Her greeting to The California Association of Dancing Teachers, Club No. 13 meeting in San Francisco, follows:

". . . It is said 'Number 13 is an unlucky number.' That remains to be seen. However, Number 13 is the first affiliated club I have ever attended. I was visiting a friend in Galveston last Friday and quite by accident picked up THE AMERICAN DANCER wherein I read of your meeting in San Francisco. Immediately the thought came to me I should attend this meeting. You know, if the mountain won't come to Mahomed, Mahomed must go to the mountain! So I am here to tell you of the most wonderful normal school and convention I have ever attended, splendid faculty and harmony and dignity on every hand.

"As Dancing Masters of Ameria president, these are the two things I have worked for—harmony and dignity. They are the things expected of the dancing teacher.

Our conventions are always our vacations. However, we who set the example of good manners and deportment should not let down in these places when we get together. There is always a critical eye to note our lapses. This is particularly so of the press. Why it should be, I don't know. This year I informed our paid press man that pictures and articles inclined to things undignified were out. As a result we had fewer pictures with girls showing their limbs and taking grotesque poses. We received better and greater volume of desirable articles than ever before.

". . . With all the quality and quantity of this meeting, to me there was something lacking—the West. That is why I have come to you. The D. M. of A. needs you and you need the D. M. of A. Not just the money you would spend, but the wonderful spirit of the West—so I am now extending to you a personal invitation to come to Washington in 1937 one hundred per cent strong. Will you come?

"As you know, the Olympic sports are gaining world-wide fame and recognition. Then why not an international dance congress? Washington, I feel, is the place to make a start.

"If our foreign countries do not all go to war with each other by next convention time, I'm planning—have already made my first contacts—to have the children of the foreign legations dance for us in their national costumes, and I'm asking the foreign representatives to have a delegate or delegation of dancers from their respective countries. It can be done, and by so doing, dancing, one of the oldest and most beautiful of the arts, will receive a recognition that it is truly worthy of.

"But the West must do its part. By your attendance in large numbers in Washington, we can get the convention in 1938 at least to Chicago, a more central point, so I say it is your duty to attend the Washington convention!

"In closing, I wish to state I am open for suggestions for the betterment of faculty, dancing, and Dancing Masters of America!"

●

The Pittsburgh Society held the most successful one-day session in its history, at Webster Hall on October 18. President Jack Bowman, who is now in his third term of office, reports that never in the history of his membership in the club has there been such enthusiasm and whole-hearted support on the part of the members. Five paid teachers were engaged for the faculty, and the day's work was followed by a show.

The club plans at its next meeting to entertain the idea of changing its name which at the present time is The Pittsburgh Society for the Improvement of Dancing.

Twin City Dancing Teachers Guild

The Dancing Masters of Michigan, Affiliated Club No. 4, held its regular monthly meeting on October 25 in the studio of Virgiline Simmons at Lansing, Michigan. The faculty included: Theo. Smith, Lenore Armstrong, Jane Caryl Muffat, Lucile Barkley and Sylvia Hamer. Harriet Charters Tally was Principal.

The Texas Association Teachers of Dancing has announced plans for an annual convention to be held December 28 and 29 at the Stephen F. Austin Hotel, Austin, Texas. There will be 16 hours of instruction offered in all types of dancing by a faculty to be announced later, but which will be headed by Veronine Vestoff.

CORRECTIONS!

Two inaccuracies which occurred in the November issue of THE AMERICAN DANCER have been called to our attention and we wish to rectify them.

On page 25, in the last line of pictures, the caption read, "In the classroom at the Ivy Ford Studio in Oakland, Calif." Dorothi Bock Pierre calls our attention to the fact that the picture was made in the studios of Fanchon and Marco in Hollywood and that it is a picture of Hub Shaw, acrobatic instructor and now manager of the school, and Marion Daniels, his student, who is now under contract to Paramount.

On page 30, in the announcement of Paul Mathis' new studio in New York, the statement was made that Mr. Mathis was delegated to open the Denishawn School in Los Angeles. It seems that this was not the case. Mr. Mathis points out that the school was already in existence when he went to Los Angeles. In fact, Paul Mathis was a pupil in the Los Angeles school before he became a member of the Denishawn company in New York. He did return to Los Angeles, later, however, and taught in the school the last year of its existence.

On page 20, the New York Society Bulletin, the remark ". . . consequently I am not going to teach the conversation step this winter—I am going to teach *dancing!*" was not made by Mrs. Hubbell but by A. J. Weber, of Brooklyn, who spoke immediately after Mrs. Hubbell's address.

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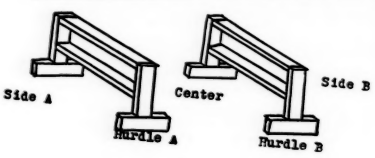

MUSIC: 48 measures of a medium tempo fox trot.

NOTE: The Diagram is the key to the routine. Study it before starting.

STEP 1

Start at side A, facing the hurdles.

Heel tap fwd L (toe up)	(8)
Snag L	(a)
Hop R	(1)
Flap L	(a-2)
Flap R	(a-3)
Step L	(a)
Heel tap fwd R (toe up)	(4)
Snag R	(a)
Hop L	(5)
Flap R	(a-6)
Flap L	(a-7)
Step R	(a)
	2 M.

Repeat the above two more times. 4 M.

Break

Heel tap fwd L (toe up)	(8)
Snag L	(a)
Hop R	(1)
Triple bk L	(&-a-2)
Snag R	(a)
Hop L	(3)
Triple bk R	(&-a-4)
Flap fwd L	(a-5)
Flap fwd R	(a-6)
Step L	(a)
Stamp R	(7)
	2 M. total 8 M.

STEP 2

Flap L	(a-8)
Shuffle R	(&-a)
Hop L	(1)
Step R over hurdle A to center, keeping weight on L	(2)
Hop L	(3)
Step R next to L	(4)
Hop R	(5)
Step L over hurdle A to center, keeping weight on R	(6)
Hop R	(7)
Step L next to R	(8)
Hop L	(1)
Step R over hurdle A to center, placing the weight on R	(&)
Hold	(2)
Hop R in center	(&)
Step L next to R	(3)
Flap R	(&-4)
Shuffle L	(&-5)
Hop R	(&)
Step L	(6)
Step R	(7)
	4 M.

Repeat the above 4 meas. stepping over hurdle B to side B, and face front at the end of the step. 4 M. total 8 M.

STEP 3

Shuffle L	(&-8)
Hop R (turn R and face the bk)	(&)
Step L in center	(1)
Shuffle R	(&-2)
Hop L (turn R and face front)	(&)
Step R on side A	(3)
Step L in center	(&)
Step R on side A	(4)
Shuffle L	(&-5)
Hop R (turn R and face the bk)	(&)
Step L next to R	(6)
Flap R	(&-7)
Shuffle L	(&-8)
Hop R (turn R and face front)	(&)
Step L in center	(1)
Shuffle R	(&-2)
Hop L (turn R and face the bk)	(&)
Step R on side B	(3)
Step L in center	(&)
Step R on side B	(4)
Shuffle L	(&-5)
Hop R (turn R and face front)	(&)
Step L next to R	(6)
Flap R	(&-7)
Shuffle L	(&-8)
Hop R (turn R and face the bk)	(&)
Step L in center	(1)
Shuffle R	(&-2)
Hop L (turn R and face front)	(&)
Step R on side A	(3)
Step L in center	(&)
Step R on side A	(4)
Shuffle L	(&-5)
Hop R (turn R and face the bk

OBSERVER

(*Continued from page* 20)

4	R closes to L	Q
5-6	L back to L O D	S
7-8	½ turn to face L O D	S

●

SWING TIME ONE-STEP

Arranged by

by EDNA ROTHARD PASSAPAE

MUSIC: Any fast, smooth rhythm.

Described for the Gentleman. Closed position unless otherwise stated. May be combined in various ways to suit dancer. Keep to light, smooth swaying style through.

First Step

Sixth Step, Open Swing

Count COUNT		*Time* TIME
1–2	Forward L	S
3–4	Cross R thru to Lady's R side	S
5	Forward L	Q
6	Side R	Q
7–8	Close L to R	S
1–2	Cross R thru to Lady's R side	S
3	Forward L	Q
4	Side R	Q
5–6	Close L to R	S
7–8	Forward R	S
4 M		

Second Step, Twist Turn

1–2	Back on L		S
3–4	Forward R, turning back to L O D		S
5	Forward L	Make	Q
6	Side R	½ Left	Q
7–8	Close L to R	Turn	S
1-2	Back on R, facing L O D		S
3–4	Forward L		S
5	Forward R	Make	Q
6	Side L	½ Right	Q
7–8	Close R to L	Turn	S
4 M			

Third Step, Wave

1–2	Forward L, turn slightly L	S
3–4	Arch R to L	S
5	Forward R, turn slightly R	Q
6	Side L	Q
7–8	Close R to L	S
	Repeat last 2 M	
4 M		

Fourth Step, Right Swing Turn

1–2	Back on L		S
3–4	Arch R to L		S
5	Forward R	Make	Q
6	Side L	½ Right	Q
7–8	Close L to R	Turn	S
	Repeat to make complete turn		
4 M			

Fifth Step, Zig-Zag

1–2	Face Wall, step on L to L side		S
3–4	Arch R to L		S
5	Back R	Make	Q
6	Side L	⅛ turn L	Q
7–8	Close R to L		S
1–2	Step on L to L side		S
3–4	Arch R to L		S
5	Forward R	Make ⅛	Q
6	Side L	turn R	Q
7–8	Close R to L		S
4 M			

Sixth Step, Open Swing

1–2	Step on L		S
3–4	Swing R thru forward		S
5	Forward R	Turn to	Q
6	Side L	face	Q
7–8	Close R to L	partner	S
1–2	Step to L on L		S
3–4	Drag R to arch position, sway body to L Reverse last measure		S
4 M			

WE APOLOGIZE!

Last month this department stated that it had just received word that Dorothy Jay and Teddy Rogers, one of the winning teams in the Harvest Moon Amateur Ballroom Dancing Contest, had left a certain school where they were employed as instructors to enter the contest and had subsequently returned to their old jobs. Now Teddy Rogers comes forward with the statement that he has never taught dancing and had never received money for dancing before he became a winner in the contest and went on the stage. Thanks, Teddy, for giving us the real facts. We said we would be glad to publish any denials if the principals would come forth—and we are! Teddy Rogers, however, is the only one who has come forth with a denial to date.

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STUDENT — STUDIO

(*Continued from page* 39)

berg, Burlingame beauty, did an Oriental solo.

Recital Includes History

Lois Naudain of Glendale, teacher of ballet and character dancing to children, reports that her student recital this year was one of the most interesting and successful she has ever had. She planned her entire program around the history of dancing, starting with primitive and developing on to the modern. Children and parents alike were enthusiastic about the educational advantages as well as entertainment such a program offered.

Twenty-Second Year

Norma Gould has opened her twenty-second year as dancing instructor in Southern California with ambitious plans for the winter.

Add Tap and Ballroom Dept.

The Hirsch-Arnold School of the Dance announces that tap and ballroom have been added to their Burlingame branch, and are proving very popular. Both Miss Hirsch and Miss Arnold have been leading luminaries in the dance field. Miss Arnold started her career with the famous Pavley-Oukrainsky School in Chicago, while Miss Hirsch studied intensively both here and abroad. Last August she replaced Adolph Bolm at the San Francisco Opera Ballet School while the latter was appearing with his Ballet at the Hollywood Bowl.

New Teacher

Marion von Pracht, formerly with Ruth St. Denis, has joined the Maurice Kosloff Studios to teach modern character dance.

● PORTLAND, Oregon—Bertelle McBair announces a move to larger quarters. A gold seal graduate of Ernest Belcher, Bertelle McBair spends two or three months each summer at his Los Angeles school.

● SALEM, Oregon—Miss Jean Audrey Adams, pupil of the Barbara Barnes School, is going into the professional field this season.

FOREIGN

● VERNON, British Columbia — Mary Pratten has an established school of many years' standing in the Okanagan Valley.

● Russia—Victor Rafals writes: "The dance descriptions in your magazine are of great help. It keeps me in touch with the whole world of dancing, something which my colleagues here are sometimes inclined to forget and which naturally affects the work of our whole group. Before I received the magazine I could only remind them of the existence of other centers of dancing technique, but now I have the facts."

Visits New York

● MONTREAL, Canada—George Erskine Jones, modern dance teacher at the Mary Beetles School, made a trip to New York in October for the purpose of seeing some of the current productions and concerts.

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National Council

The National Council of Dance Teachers Associations, formed last May for the purpose of attempting to curb WPA competition with private dance teachers has at last achieved a measure of success. Following its October meeting and the receipt by Mrs. Ellen S. Woodward of the letter of protest published in the November issue of THE AMERICAN DANCER a meeting was arranged between Eduard C. Lindeman, Director of Recreation Projects and several members of the Council, among them: Thomas Parson, acting as temporary chairman; A. J. Weber, Oscar Duryea, Cedric Lindsay and Wm. E. Heck. After hearing the committee's protest and looking over the submitted evidence, in the form of letters and newspaper clippings telling of WPA activities, Mr. Lindeman expressed himself as being sympathetic with the dance teachers' problem and committed himself to an effort to remedy the situation. Consequently the following copy of a letter sent by Mr. Lindeman to all regional recreational directors was received just prior to going to press:

(COPY)

WORKS PROGRESS ADMINISTRATION
Walker-Johnson Building
1734 New York Avenue NW.
WASHINGTON, D. C.

November 4, 1936
Harry L. Hopkins
Administrator

To: All Regional Directors
Recreation Projects

From: Mr. Eduard C. Lindeman
Director

Re: Competition of Recreation Projects with Private Employment

At various times it has been stated that it is not the purpose of the Works Progress Administration to prosecute any projects which would directly or indirectly compete with opportunities for private employment, or in any way cause persons in private employment to suffer because of competition from these projects.

In some instances this policy has not been adhered to—for example, the operation of dance groups on recreation projects in several states is competing with classes operated by dance teachers who are not employed on the Works Program. It should never be true that the Works Progress Administration Recreation Division is carrying on dance classes which draw potential pupils from private dance schools.

Will you please make a check on the work being prosecuted by the Division of Recreation Projects in your states to ascertain if any such competition exists, and give me your reports in regard to your findings and action.

(sgd) EDUARD C. LINDEMAN.

The Council will continue to function until the WPA matter is cleared up to the satisfaction of the teaching profession. Thomas E. Parson was elected chairman; Wm. E. Heck, secretary; and Walter U. Soby, treasurer, at its last meeting held at the Astor Hotel, Sunday, November 7. A. J. Weber presided for part of the meeting as temporary chairman.

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DANCERS FORUM

(*Continued from page* 35)

teaching that has brought my dancing to its present state of perfection."

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WHO KNOWS ?

Readers are invited to ask questions through this department. The person submitting a published answer will receive one of these interesting books on the dance:

The Story of the American Ballet
Ballet Is Magic
Biography of Jack Manning

State choice when submitting your answer.

R. B., New Mexico—What books are there on the dance or the lives of dancers which are understandable, interesting, and free from objectionable and too sophisticated matter for girls 10 to 14 years of age?

L. A., Michigan—I would like to know the different kinds of tango and the difference between such tangos as the American, Argentine and International. Also want to know where they originated, their style and where they are done the most.

ANSWERS

T. M., Illinois (October)—The ballet probably originated in the Golden Age of Greece (5th Century B. C.) and was the outcome of the Greek Chorus as used in the drama. The first known ballet was trained and produced by a nephew of Pope Gregory VIII and presented in the Vatican.—Dorothy Norman Cropper, London, England.

ANNOUNCEMENTS

Next Month

The prize winning contributions and the names of the prize winners of the *Ballet Competition* announced last month will appear in the *Dancers Forum* in the January issue of THE AMERICAN DANCER.

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Danse Arabe
Gypsy Beggar
My Sweetheart From Holland
Modern Diana
Pirate Dance
Sicilian Flower Seller

CHARACTER GROUPS, DUETS AND TRIOS

Almond Eyes (Duet)
Chinese LanternDance (Trio)
Gypsy Tambourine
Indian Canoe Dance
Old English Country Dance
Brittany Peasant Dance
Andalusian Folk Dance (Duet)
Egyptian Frieze
Gypsy Maids
Mexican Hat Dance
Springtime in Japan

CHILDREN'S CHARACTER DANCES

Blind Man's Buff (Group)
Sassy Sue (Duet)
Kate Greenaway Polka (Duet)
May Baskets (Group)
Pas Militaire (Solo)
Rustic Courtship (Duet)
On the Banks of the Zuyder Zee (Group)
Invitation to Polka (Group)
Laces and Graces (Solo)
Just An Old Fashioned Girl (Solo)
Marche Mignonne (Duet)
Playtime (Duet)
Pirates Bold (Solo)
Rintintin and Ninete (Duet)
On the Village Green (Group)

INTERPRETIVE SOLOS

Wild Roses
Before the Wind
Daffodils
Greek Bride Maiden
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June Time
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Girl With the Doves
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Moonlight
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Rose Softly Blooming
Shadow Dance
The Last Swallow
The Nymph
Valse Exotique
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Stars in the Pool
Scherzo
The Life of a Rose
The Fountain
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Valse Scherzo
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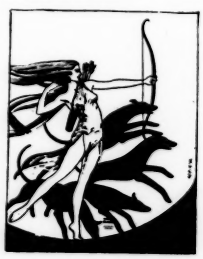

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Chopin Prelude
Extase
Etude Joyeuse
Minute Valse
Nocturne
Rondo
Scarf Dance
The Lily Pond

INTERPRETIVE DUETS AND TRIOS

Dancing Nymphs (Trio)
'Neath Starry Skies (Duet)
Summer Wooing (Duet)
The Reapers (Duet)
Valse Gracieuse (Trio)
In Arcady (Duet)
Pastorale (Duet)
The Golden Hoop (Trio)
The Time of Roses (Duet)
The Butterfly Chase

MUSICAL COMEDY AND NOVELTIES

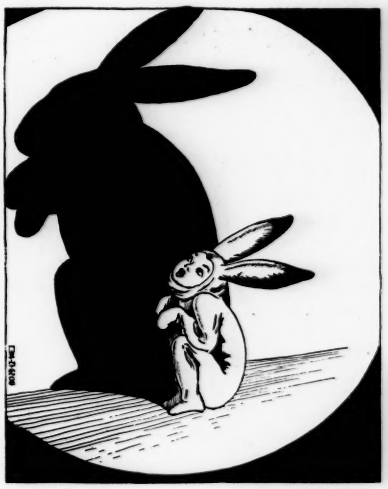
Columbine's Courtship
Pierrette S'Amuse (Classic)
Two Newsboys (Duet)
Barnyard Flappers (Group)
Carolina Moon (Duet)
Columbine Qui Flirte (Trio)
Krazy Kat Parade (Group)
The Nursemaid and the Policeman (Duet)

BALLET SOLOS AND GROUPS

Blossom Time (Duet)
Loves of Pierott
Black Eyed Susan (Toe solo)
Blue Birds (Solo)
Dance of the Debutantes (Duet)
Sweet Miss Mary (Toe solo)
Valse Charmante (Toe solo)
Lavender and Lace (Group)
Valse Dainty (Toe solo)
'Neath the Silvery Moon (Duet)
Crinoline Days (Duet)
Southern Sweethearts (Duet)
Drink to Me Only With Thine Eyes (Duet)
Dresden China Gavotte (Duet)
The Rose Minuet (Group)
Wedgewood China (Trio)

BABY SOLOS

Airy Fairy Lillian
A Holland Baby
Birdie Birdie
Baby Scarf Dance
Curly Locks
Cherry Blossoms
Daffy Down Dilly
Daisies
Easter Rabbit
Easter Bonnet
Fairy Tinka Bell
Hobby Horse
Little Miss Muffet
Little Boy Blue
Little Plum Blossom
My Lady Goes Awalking
Music Box Baby
Pierrot Junior
Russian Lullaby
Sunbonnet Sue
The Rose Elf
The Dancing Doll
Two Little Wooden Shoes
A French Baby
Baby Flirts
Baby Hornpipe
Baby Coquette
Cuckoo Clock
Cuckoo in the Woods
Dolly's Lullaby
Debutante of Tomorrow
English Baby
Elf Dance
Fairy Pipes
Goodnight
In Grandmother's Time
Little Tin Soldier
Little Sweetheart
Little Bo Peep
Little Flower Girl
Mary Had a Little Lamb
My New Parasol
Pipes of Pan
Spanish Baby
The Baby Doll
The Golliwog Dance
Twinkle Twinkle Little Star



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An Old Fashioned Polka
Brownies
Baby Bandits
Dance of the Witches
Easter Chicks
Japanese Dolls
Little Old New York
Marionettes on Parade
Pierrette we all Adore You
Sweethearts All
Where Are You Going to, My Pretty Maid
The Goblins Good Night
Six Little Hunters and a Big Black Bear
Baby Tambourines
Cupids
Kewpie Dolls
Lollypops
Mistress Mary
Nodding Daisies
The Land of the Windmills
Won't You Be My Valentine

BABY TRIOS AND DUETS

Chatterboxes (Trio)
Holland Kiddies (Duet)
Little Gossips (Duet)
Love Birds (Duet)
Oh Priscilla (Duet)
The Golden Age (Duet)
Two Little Birds Had a Talk One Day (Duet)
Winken Blinken and Nod (Trio)
Golden Hours (Duet)
Jack and Jill (Duet)
Little Schoolmates (Duet)
O Mimosa San (Duet)
Teddy Bears (Duet)

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State of New York, County of New York.

Before me, a Notary Public, in and for the state and county aforesaid, personally appeared Ruth Eleanor Howard, who, having been duly sworn according to law, deposes and says that she is the Publisher of the American Dancer and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Ruth Eleanor Howard, Publisher, 250 West 57th Street, New York City, N. Y.; Ruth Eleanor Howard, Editor, 250 West 57th Street, New York City, N. Y.; Managing Editor: none. Business Manager: F. T. Anderson, 250 West 57th Street, New York City.

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RUTH E. HOWARD.

Sworn to and subscribed before me this 14th day of October, 1936.

EMMA ZEITLIN.

(My commission expires March 30, 1938.)

D.T.B.A. BULLETIN
by ROBINA SWANSON
Secretary-Treasurer

As a result of being notified that plans were being inaugurated to combat another serious type of competition, that of the public schools which are conducting regular dancing classes for which a fee is being charged, more than a hundred members attended the regular meeting of the Association on Sunday, November 1st, at the Hotel Park Central in New York City. Various members had reports to make concerning this practice and Thomas Jarson read correspondence he had had with William J. McAuliffe, Acting Director of Extension Activities of the New York City Board of Education, in which Mr. McAuliffe defended the actions of the Board in permitting certain public schools to organize and conduct dancing classes for which an outside teacher was engaged on a salary basis. It was reported that in at least one instance, regular curricular subjects had been curtailed in order that time might be found for dancing classes.

That it was time for the profession to take action against such competition was stressed by Joseph Auerbach and Donald Grant, who pointed out that the public school system could, if it saw fit, plunge into the business of teaching dancing and eventually wipe out every private school in the city, especially those schools with a definite overhead expense of rent, etc. Mr. Grant and Viola Krause reported that they had been approached with propositions for taking over classes in two schools but had refused on account of the example this procedure would set.

Report of another school girl, teaching in the home of her parents, was made. School authorities have already promised that steps will be taken in stopping this girl, who is but fourteen years of age, competing with her price of fifteen cents a lesson.

During the discussion over the unethical practice indulged in by schools who employ solicitors on a commission basis, Mildred Drewes reported calling in person on a Mr. Segal, proprietor of a dancing school in Flushing, L. I., to protest against his solicitors using the argument that she was no longer able to take care of her pupils. So far, she said no pupils had been lost by her to Mr. Segal.

The following standing committees were appointed by President Lindsay for the coming year: Mary O'Moore, Membership; Adolph Blome, Examination; Karl Peters, Greivance; Viola Kruse, Reception; Jack King, Ways and Means, Jules Stone, Entertainment; Elinor Rothschild, Advertising Sensorship.

During the afternoon an exhibition of authentic Scotch dances was given by Rita Graham Larkin. Among the numbers by Miss Graham was the *Highland Fling* and the *Scottish Sword Dance.* Assisting at the piano was her father, William Clengen.

The faculty for the day consisted of Edward Sinclair, who returned to complete the tap routine started last month; Adolph Blome, who presented a pleasing ballet number, and Albert Butler in a demonstration of ballroom technique.

The next meeting will be held at the Hotel Park Central, Sunday, December 6. The faculty for this session will include Jules Stone in an intermediate tap routine. Bernie Sager in his new ballroom number, the Shag-Hop and Nadia Gueral will teach baby dances.

Sunday, December 27, the Association will be host to members and guests at an All-Day Open Session, the faculty to be announced at a later date.

C.A.D.M. BULLETIN
by WILLIAM J. ASHTON
Secretary-Treasurer

It is customary for the Chicago Association of Dancing Masters to hold an all-day session twice a year, February and November. Consequently, the regular monthly meeting, which occurred on November first was held in the Crystal Ballroom of the Hotel Sherman was a gala occasion.

Director of Work Jessie Charleston and Secretary Ashton arranged an outstanding faculty which included: Edna Lucile Baum, children's dances; Maxene Mollenhour, a ballet line number demonstrated by six of her pupils who also danced a ballet number to Southern Roses; Virginia O'Brien, a musical comedy line routine; Bobby Rivers, a tap routine; and Louis Stockman, ballroom.

More than 150 members were present at the meeting. Among those who traveled considerable distance to attend were: Minette Buchman and Melba Edgerton, of St. Louis, Mo.; Martha Pound of Des Moines, Iowa; Betty McKinley, of Edgerton, Wisconsin; Louis Stockman and Mrs. O. G. Anderson of Indianapolis, Ind.; and Laverne Welsh, of Hattiesburg, Miss.

The Chicago Association has now moved into permanent headquarters in the Sherman Hotel and its rooms will be open to members daily. Immediately after the meeting was over, the members were invited to inspect the new headquarters where they enjoyed refreshments prepared by the secretary. The affair was also in the nature of a celebration of the marriage of Jessie Charleston to Ray Mills, which took place on October 18, and of the first wedding anniversary of Virginia and Bobby Rivers.

At the recent convention it was voted to establish a Memorial Library to perpetuate the memory of Marian Freeman. This library has already been started and is now installed in the Hotel Sherman suite which is the organization's home. Books are being donoted by teachers throughout the country. The names of such donors are inscribed on a roll of honor.

Saturday evening parties are an innovation that the Association announces in connection with its permanent headquarters. The first of the series of weekly affairs was scheduled to be held on November 7 with the following program: A welcoming address by the secretary, interesting talks by Gladys Benedict, Edna Lucile Baum, J. Allan MacKenzie, and Nicholas Tsoukalas.

The traveling normal schools which the Association inaugurated last year and which proved so successful are to be revived this winter. The first of the series will be held at Des Moines, Iowa, on Sunday, November 22, and another at St. Louis, Mo., for Sunday, November 29. These one-day meetings are under the supervision of the Regional Director of the district in which the course is held. Betty Mae Harris, of Boone, Iowa, will be in charge of the Des Moines meeting, and Minette Buchman will be in charge of the St. Louis meeting which will be held in conjunction with the St. Louis Association's regular meeting. Other cities which will be visited during the season are: Kansas City, Minneapolis, Cincinnati, Columbus and Indianapolis.

The faculty to be presented at Des Moines and St. Louis will include: Edna Lucile Baum and Virginia O'Brien for ballet, children's work and musical comedy; Bobby Rivers and J. Allan MacKenzie, tap and precision dances; Grace Bowman Jenkins, adagio and acrobatics; Nicholas Tsoukalas, character dances; and Louis Stockman, Pearl Allen and Adolph Franksen, ballroom.